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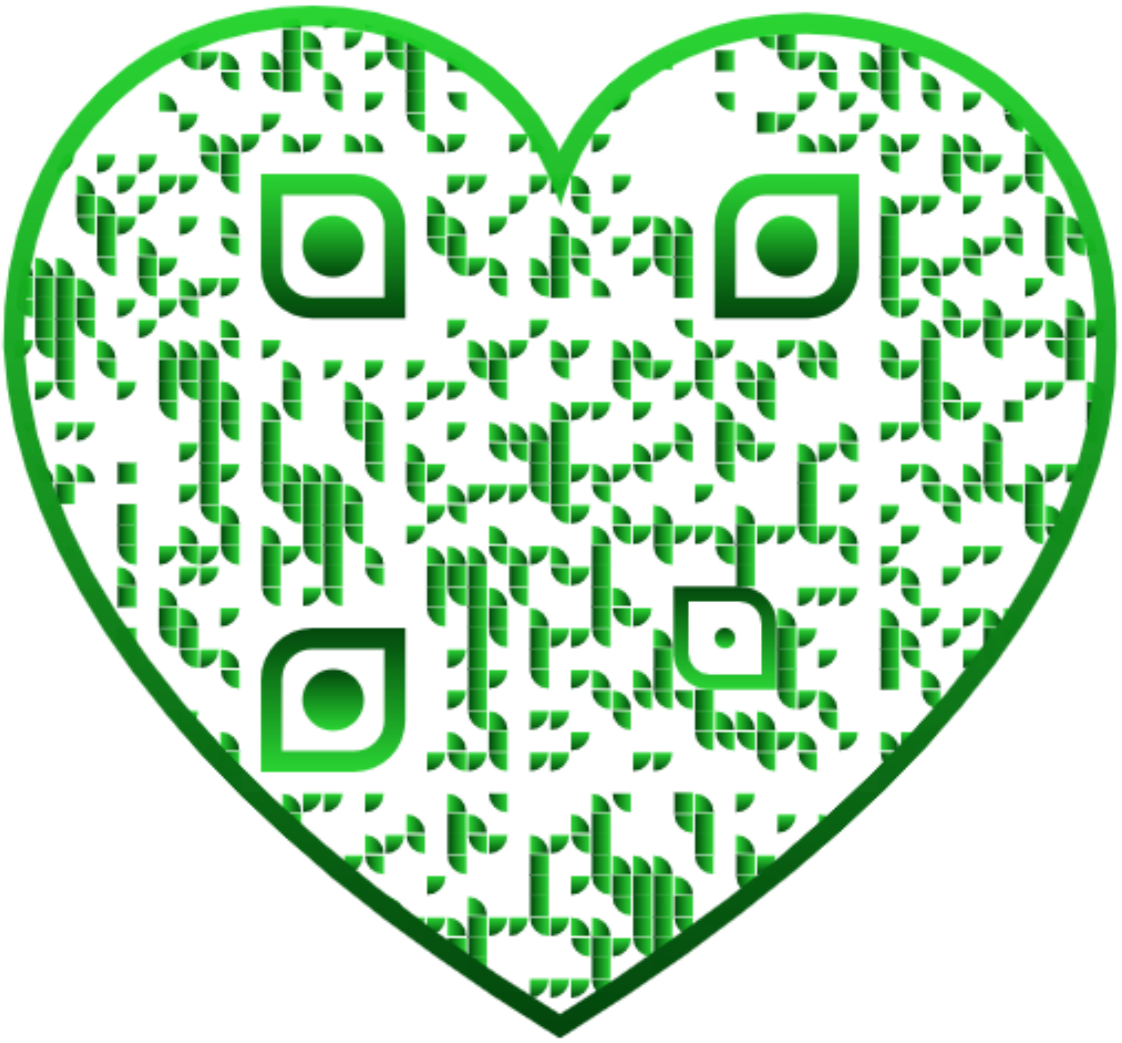

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ISSUE K!1724
JUNE 02, 2018

Some bands are built to last. Others burn bright and fast. And then there's those that are rock's true survivors, who, despite the odds and the universe seemingly conspiring to break them, manage to stick together through thick and thin. You can count Good Charlotte as the embodiment of the latter. David McLaughlin travelled to their Los Angeles HQ to discover how Benji and Joel Madden, to use their own term, took their band back ahead of the release of new album Generation Rx. Turn to page 24 and dive in.

Elsewhere this week, we're delighted to reveal the shortlist for the Kerrang! Awards 2018 voting. Head to Kerrang.com/vote right now to have your say on the five-strong shortlist for each category, which were compiled from the thousands and thousands of nominations you inundated us with during the open voting last month. This is your final chance to have your say on who will win big at our star-studded ceremony on June 21 – make your vote count!

SAM COARE, EDITOR

GOOD CHARLOTTE OUR WORLD-EXCLUSIVE INSIGHT INTO ALL THINGS MADDEN BROTHERS BEGINS RIGHT HERE...

FIVE FINGER DEATH PUNCH AND JUSTICE FOR NONE PULLED APART

PVRIS LYNN GUNN SPEAKS OUT ON ROCK MUSIC'S UNITY PROBLEM

MIKE SHINODA INSIDE POST TRAUMATIC – AND A MEGA POSTER SPECIAL

AVATAR WELCOME TO CLOWNCORE (NOT THE ONE YOU'VE SEEN ON FACEBOOK)

MACHINE HEAD THE BLOOD, THE SWEAT, THE BEERS OF THEIR UK SMASH

FACT! THE SOUND AT THE START OF VENOM'S BLACK METAL IS FRONTMAN CRONOS CHAINSAWING THROUGH THE STUDIO DOOR

UP CLOSE

LEARN TO FLY

THE FEVER 333 continue down their path of domination with electrifying shows...

Taking on their native country one demolished stage at a time, THE FEVER 333 haven't paused for breath since the release of their Made An America EP in March. The trio – Jason Aalon Butler, Aric Improta and Stevis Harrison – have been delivering their 'Community, Charity, Change' mentality across the States in rousing fashion this past month, and the wheels are very much in motion for more of the same throughout 2018. And when live performances look this breathtaking, is there really anything else you'd ask for? K!

PHOTO: STEVE THRASHER

Ivan Moody: "Physically, mentally, spiritually – I found myself in a cage with no way of getting out..."

ROLLING WITH THE PUNCHES

It's been a turbulent 24 months for FIVE FINGER DEATH PUNCH. With ripping seventh LP AND JUSTICE FOR NONE, though, IVAN MOODY and ZOLTAN BATHORY have stormed out the other side, tapping into that tumult and setting the world to rights…

WORDS: SAM LAW PHOTOS: NEAL VISEL, GETTY

The world is burning. Torn between the 'fascist' right on one side, and the 'snowflake' left on the other, cross-cultural dialogue sits at an all-time low. Las Vegas metallers Five Finger Death Punch mightn't seem like the most obvious exponents of considered diplomacy. Having negotiated their own rockiest of roads, however, the hard-bitten quintet are ready to pass on their wisdom to the world at large.

"It's about trying to find common-ground," explains guitarist Zoltan Bathory, "not just shouting louder than everyone around you." That's not to say there's any risk of soft-spoken understatement as seventh full-length And Justice For None kicks their conquest for world domination up a gear. Harnessing the heart-on-sleeve muscularity, adrenaline-fuelled bombast and OTT self-referentialism that's rocketed them from anonymity to arena dominance in 11 fleeting years, their message of moderation won't be obstructing FFDP's patented brand of shock and awe…

It's not a 'political' album per se, but And Justice For None seems to locate the parallels between FFDP's turbulent two years and those of the world at large. Was that intentional?

Ivan Moody (*vocals*): "The record's reflective of how we feel – especially on politics – about everything that's going on around us. It seems like there's no real justice for anyone these days. Everyone's either set [for life] or thrown to the curb. It's also about our personal trials and tribulations. The lawsuit [with record label Prospect Park, which has held up release for over a year] really felt like such a kick in the nuts. It became part of 'the industry' rather than allowing this to just be a great album."

Zoltan Bathory (*guitar*): "Some people can sing about [mythology] or Viking warriors running around – and that's great, but it's not what we do. As artists, our job is to push the buttons. I can't tell you what to believe in, but I can tell you to question fucking everything."

> **"I'M PROUD TO WAKE UP EVERY DAY SOBER…"**
> IVAN MOODY

Naysayers would argue that your music and imagery sits at odds with that kind of intellectualism…

Zoltan: "It's like this big inside joke. In the middle of the Middle East conflict, we came out with a record called War Is The Answer. When everybody was talking about the rise of the socialist/communist idea, we released American Capitalist. We named this band Five Finger Death Punch – the stupidest fucking band name in existence. If that doesn't tell you we're being sarcastic, nothing will."

Ivan: "We absolutely love – and hate – the naysayers. Right from day one, we've been listening to people tell us what a wreck this is gonna be – and we've always prided ourselves on staying our course. That's the gas that fuels our fire."

The Prospect Park lawsuit insinuated that AJFN would be 'substandard'. Does the record you've released fuel your sense of vindication?

Ivan: "We could've gone back to the studio and made another album, but we're proud of our work. We were like, 'Fuck that! Let the masses decide who's right for themselves!' You can hear it pretty clearly on a song like Sham Pain: there's not much [mincing of words] on how the band feel about dealing with that petty crap."

Zoltan: "My hands are somewhat tied about what I can say about the lawsuit. But when someone says [your record isn't] good enough, you've got to read between the lines. Once AJFN comes out, we're free agents. We can leave the label. And if a label's only band leaves – what's going to happen to the label? When someone [starts saying] crazy shit, you've got to ask why. The label president became something of an adversary, but even in

the middle of the lawsuit, we would still [chat] and joke about things. He's a businessman. I respect that. If I was in his position, would I do the same? Maybe… You've got to make the moves on the chessboard to try to win. Instead of bitching and moaning, I just say, 'Okay, that's your move. This is mine!' In the end we made an agreement, shook hands and laughed about it. '…And Justice For None, right?'"

Five Finger Death Punch: "It feels like a true brotherhood has formed…"

Your tweets in support of President Trump have rankled with some in the metal fraternity. Do you feel a need to justify them?

Zoltan: "When did heavy metal become this conformist little box you have to fit in?! Consensus can be dangerous. I personally grew up in a different [political] system. I lived [behind the Iron Curtain in Hungary]. People don't [appreciate] my perspective and experience. It's not some college education. It's not an experiment in a bottle. I'm not a Democrat. I'm not a Republican. I'm a centrist. I look for policies and ideas, not for personalities. If the left starts to move too far to the left, centrists will fall to the right. But [we] hate to be called 'right-wing'."

Ivan, this record marks your recorded return after what seemed like it could've been a catastrophic breakdown. How different are you now from the man who stormed offstage in Tilburg?

Ivan: "I took a 180 on this one. I'm a proud alcoholic: proud that I turned my back on it; proud to wake up every day sober. For a while there it felt like everyone was in my pocket – if not for money, to show me off. But if it feels like the whole world's wrong you need to step back and look at yourself. I think Trent Reznor said it best: 'Somebody tells you you're a god every day of your life and eventually you start believing it…' I felt indestructible. I could drink anyone under the table; I could party; I could meet women at any time. I thought it was never gonna end. Then you wake up one day and it's ending. That's painful – it's traumatic."

Looking back, how fortunate do you feel that the band made it through?

Ivan: "Addiction is a hell of a thing. It's misunderstood. It's not just a physical thing; a mental thing; a spiritual thing. It's all three combined. Physically, mentally, spiritually – I found myself in a cage with no way of getting out. I was dying. It's still painful to talk about. [Judas Priest frontman] Rob Halford – probably the closest thing I've ever had to a father – was there with me throughout. It gets dark upstairs. There are a lot of shadows and voices in my head. Sitting them all down at a table and figuring out what's going on has been a big deal for me."

Zoltan: "No-one gets left behind. We did everything to save Ivan's life. It feels like [the distance between us] has lessened as he's gotten sober and we've gotten closer and closer. It feels like a true brotherhood has formed. I would be 99 per cent sure that now there isn't that possibility that this thing is just going to run into the fucking wall. That could have definitely happened five years ago."

How did it feel to watch Divine Heresy/Bad Wolves frontman Tommy Vext fronting the band in your absence?

Ivan: "I'd be lying if I said it wasn't a kick in the teeth. It was a mix of tough love and necessary evil, and it really hurt at first. But it also made me step back and understand it wasn't just me going down. I was taking my guys with me. They didn't deserve that. We're on tour right now with Bad Wolves, too. Tommy and I had to have a conversation where I made a serious point in telling him I am the singer in FFDP. He totally got it. At the end of the day I had to wake the fuck up."

It almost seems like the turbulence in and around FFDP has become integral to your appeal. Is there any danger that exorcising your demons will undermine that? Or is it possible, to borrow your own terminology, to be "race car drivers without wrecking a few cars"?

Zoltan: "That friction is [still] why this works. We joke about it all the time – how Ivan is Captain Kirk and I'm Spock. Ivan is a massively emotional person. He reacts to things. He's like the hand grenade with the loose pin. I'm the opposite: logical, pragmatic, methodical. He makes these crazy suggestions and I calculate what can actually work. We're so yin and yang."

Ivan: "Anybody who says getting sober has made me calmer is out of their mind. It's made me more ruthless. The fire in my heart and under my ass is burning. I almost feel like Thanos: I'm here for it all." **KI**

FIVE FINGER DEATH PUNCH'S NEW ALBUM AND JUSTICE FOR NONE IS OUT NOW VIA ELEVEN SEVEN

AND JUSTICE FOR Y'ALL…

IVAN MOODY lays down three personal approaches to make the world a fairer place…

BE HONEST WITH YOURSELF!

"Stick to your word. I have no filters, and sometimes that can be a bad fuckin' thing. I'm letting the world know who I am on a daily basis. People may hate on what you say or what you stand for, but you've got to be true to yourself."

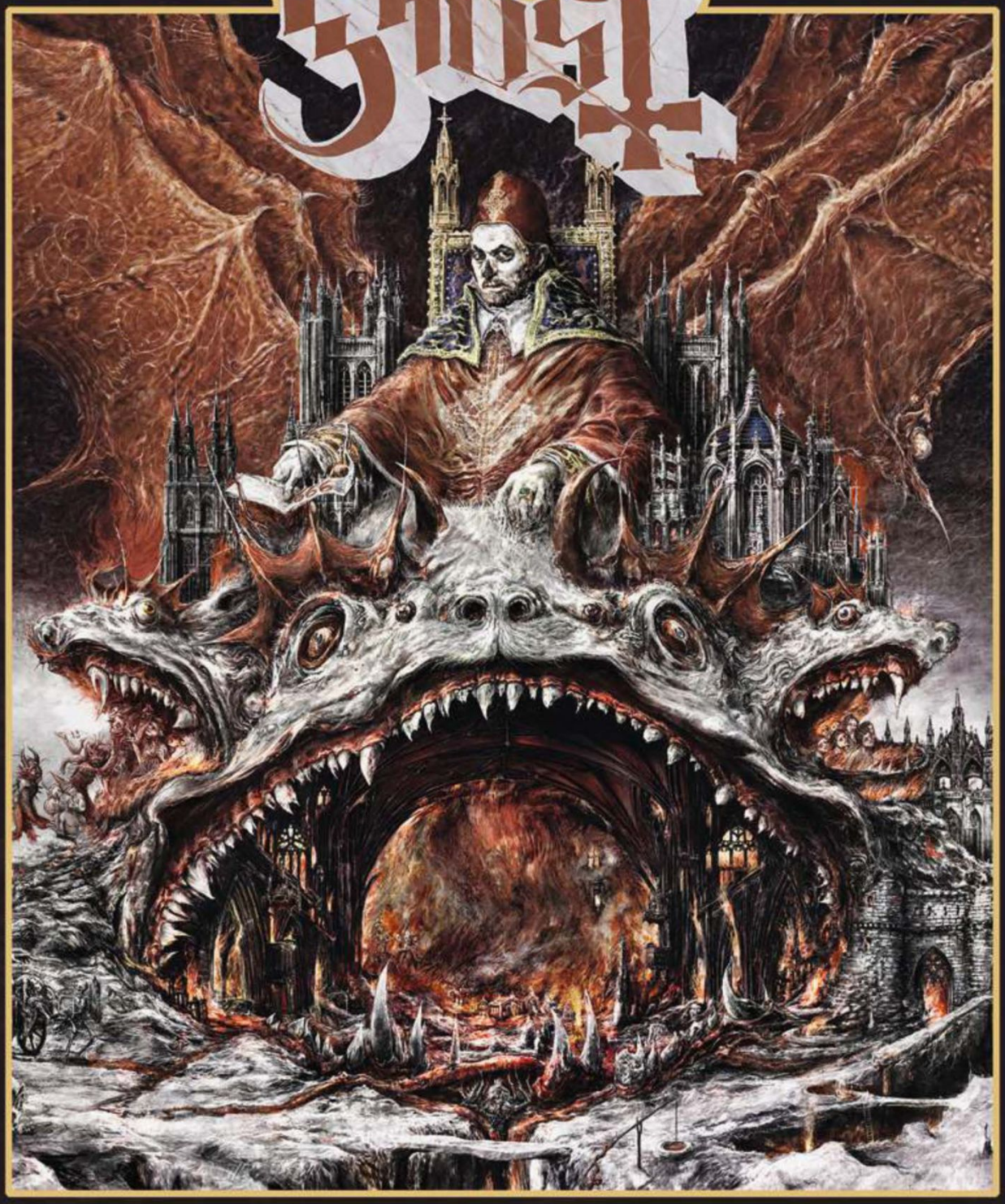
BE AS OPEN AS POSSIBLE!

"As a band, we're not afraid to say what we think. But we're all individuals. We all look at politics and spirituality in different ways. Ideas are just that: ideas. They might not just spark something in yourself, but in others around you!"

STAY HUMBLE!

"At any moment, the universe could take you back. Whatever you've done is what you'll be remembered for. Always be kind and nurturing. I know it's hard as hell sometimes in a world that's not a perfect place…"

Ghost



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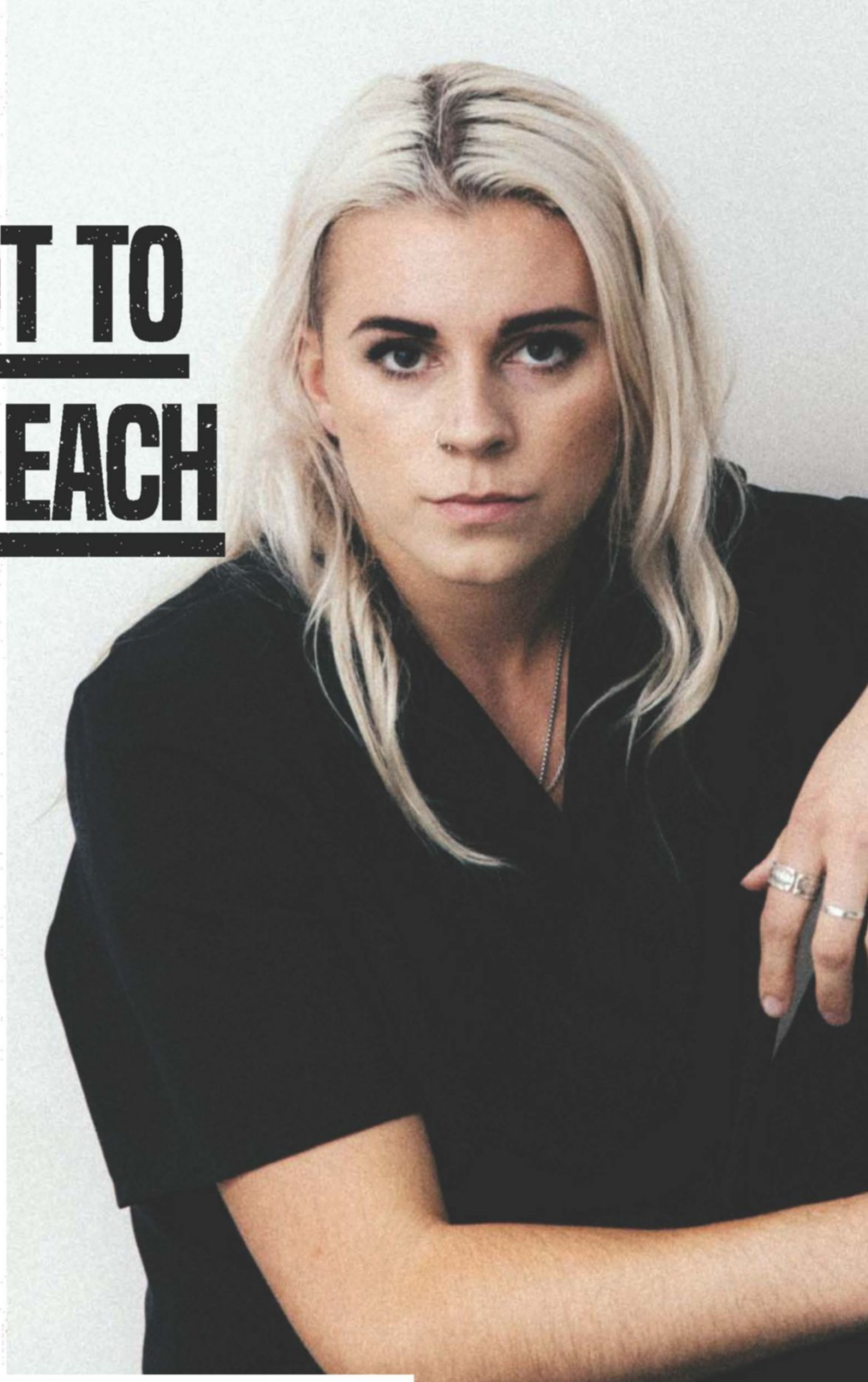
TALKING LOUD

WE'VE GOT TO SUPPORT EACH OTHER...

LYNN GUNN has seen a positive impact for women following the #MeToo movement. And the PVRIS leader hopes people will continue to stick up for their peers...



"I feel like the number one thing that's happened [since the #MeToo movement] is women are sticking together and really supporting each other – and it's really sad that that hasn't been a thing [in the past], at least for me personally.

"People have expectations that women are up against each other – especially since being a woman in music is so limited – but I feel like #MeToo has been a very unifying thing. And it's really sad that that's been the catalyst for that. I definitely think women have started to stick together a lot more in general – even before that – but the movement really projected it forward even more so.

"The mood on tour [with female singer-songwriter Lights] has been amazing! If we could tour with just female acts forever I would be more than happy. It's nice in general being around other women who are experiencing the same things you're experiencing. Men and women are literally wired differently – there's no better gender or anything, but we think and feel differently. So it's a nice feeling to be around people who understand you!

"What still needs to be done? I don't think there's a right or wrong answer. I feel like any type of solution can have its negatives and vice versa, but I think the biggest thing, the most general thing that we can do, is to keep doing what we're doing: to keep playing music, to keep making art, to keep powering through and just sticking up for yourself – even though that's easier said than done in a lot of situations, which is how the whole #MeToo movement even came about.

"Don't back down, and if you have a voice and you can speak up, and you see somebody that can't speak up, speak up for them. The biggest thing is stick together and keep pushing through, and don't let shit hold you back!" *K!*

PVRIS' LATEST ALBUM ALL WE KNOW OF HEAVEN, ALL WE NEED OF HELL IS OUT NOW VIA RISE RECORDS

"IF YOU HAVE A VOICE AND YOU CAN SPEAK UP, THEN SPEAK UP..."
LYNN GUNN

WORDS: JENNYFER J. WALKER PHOTO: MAX FAIRCLOUGH

INSTANT EXPERT

GIMME FUEL, GIMME FIRE!

FIREBALL: FUELLING THE FIRE tour returns for its third year this December! Here's why it'll be the, um, hottest ticket in town...

WORDS: SIMON YOUNG PHOTO: GETTY

1 THE HEADLINERS ARE ABSOLUTELY AWESOME!

Irish-American punks Flogging Molly are confirmed as this year's Fireball: Fuelling The Fire headliners. You can guarantee drinks will be pitched skywards as the rowdy Californian seven-piece play anthems from their two-decade career, including songs from their latest album Life Is Good. Sláinte mhath!

2 AND THEY'LL BE JOINED BY SOME PUNK LEGENDS...

In addition to Flogging Molly, legendary California punks Face To Face, who feature bassist Scott Shiflett, are on the bill. His brother Chris plays guitar in up-and-coming U.S. rockers Foo... *something*? You may have heard of them. We haven't, but we're sure they're cool.

3 THERE'S THE CHANCE TO SEE FIREBALL'S HOTTEST BAND!

If you caught the Fireball tour in Glasgow last year (Reel Big Fish, Anti-Flag, Mad Caddies and Sweet Little Machine) then there's every chance you saw Scottish pop-punks Lost In Stereo. The band impressed Fireball so much they've been invited to play 2018's tour! "It's a dream come true," says frontman Ellis Hill.

4 AND THEY SUPPORT ALL LOCAL ROCK SCENES, TOO...

The responsibility of kicking off each show lies at the feet of a local act, hand-picked by Fireball's panel of judges. Details on how to enter Fireball's Hottest Band 2019 competition will be available from June 1. So don't muck about, and roll up early to catch some of Britain's best young talent.

5 AND IT DOESN'T STOP THERE!

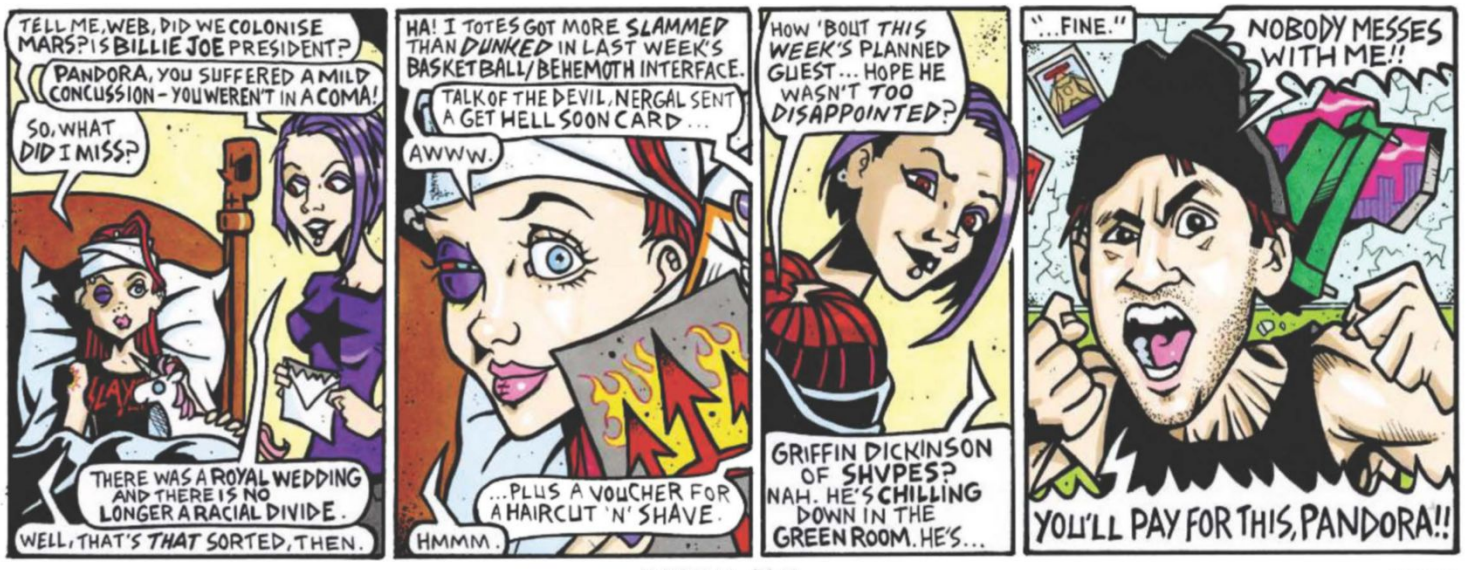
What could be better than four ace bands, we hear you cry? *Five* bands, you ninny. The tour's very special guests, an *amazing* punk outfit from the States, will be added to the bill soon. If you suffer from a debilitating case of what Twitter physicians describe as #FOMO, get your tickets now!

6 THERE'S NO EXCUSE TO NOT GO...

As with each Fireball: Fuelling The Fire tour, ticket prices have been kept to an absolute minimum. This year, they are a paltry £15 a pop, making it just £3 per band. That's the price of a *sip* of coffee in certain cafes in London. So tell us, what exactly are you waiting for?

FIREBALL: FUELLING THE FIRE TOUR KICKS OFF ON DECEMBER 2 – SEE THE GIG GUIDE

PANDORA BY RAY ZELL



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ACCESS ALL AREAS

WELCOME TO DYSTOPIA

After tackling mental health on last year's OKAY., AS IT IS are taking these dark themes one step further in their next era. This, then, is THE GREAT DEPRESSION...

Things have changed in the As It Is camp. While the quartet's brand of pop-punk has always had an underlying sense of bleakness, the Brighton band are now fully embracing this darkness – and not just with Patty Walters' new hair colour.

Alongside news of their third album The Great Depression (due out on August 10 via Fearless Records), As It Is recently unleashed new single The Wounded World with a bold accompanying video depicting "a not-so-distant dystopia, where present-day headlines and technologies are displayed in exhibits as the warning signs of an impending disaster".

Unsurprisingly, such gloomy subjects are relayed in conceptual form on As It Is' forthcoming full-length, with Patty's lyrics being "told through the story of a man who finds himself face-to-face with Death". Questioning "the societal romanticisation of depression", as well as "the disrepair of present-day human connection", it's safe to say The Great Depression isn't your average pop-punk album. But treating these topics with the sensitivity they deserve is the ultimate priority here, with the band "working alongside incredible non-profits, donating proceeds to worthy causes, and using our music in hopes of creating a positive change" in their latest chapter. Now there's something we can all get behind. ***K!***

PHOTOS: NICK SUCHAK

Everything was going to be all-white for Pagan

AMPED UP

PAGAN

Melbourne crew taking on bad times with disco-punk-black-metal…

When Melbourne quartet Pagan formed, they didn't set any rules for themselves. The result? A devastating combination of black metal, disco and, erm, French pop.

"I love Kvelertak," says Pagan's likeable vocalist Nikki Brumen. "Our drummer Matt [Marasco] is jazz-trained and loves French pop music, and we draw some influence from that, too. There are also elements of black metal, such as the blast beats – I really enjoy heavy music and I love growling. Then there's the disco element… I don't know where the hell that came from! When it all comes together, I think it works."

She's not wrong. Pagan's debut album, Black Wash, is an absolute riot. From the blast beats to Nikki's haunting screams, there's black metal bits galore. But, as the vocalist hints, the record is an eclectic affair, with elements of extreme music combining with more ear-friendly fare. Black Wash is a bristling 11-track collection of disco-punk, which fans of Turbonegro, Marmozets and Nikki's idols Kvelertak will no doubt dig.

Despite the energetic music, however, Nikki explains that the lyrical inspiration for Black Wash derives from a pretty dark, personal place.

> **"I DON'T WANT OUR FANS TO FEEL THEY HAVE TO CONFORM"**
> NIKKI BRUMEN

"I wrote the record after going through a break-up, and the album revolves around that," she says. "I'm a woman who's not afraid to express her emotions, and I was with someone who was quite emotionless. So Black Wash talks about gender and how women may have a different emotional landscape to men. Throughout our relationship, my partner had been gaslighting me – they were the problem, but they made me feel like *I* was the problem. That rang true to me, because some of my favourite albums have had similar themes and helped me get through some shit times."

It's hard-hitting stuff, and while Nikki may be bruised from her experiences, the thought of her words resonating with others is one she's moved by.

"I don't want our fans to feel like they have to conform to something, and I want to be able to help people with our music," she says. "You should be authentic to who you are, and embrace it. That's what Pagan is all about." **K!**

PAGAN'S DEBUT ALBUM, BLACK WASH, IS OUT ON JULY 6 VIA HASSLE RECORDS

GET TO KNOW

Your quick guide to PAGAN

THEY ARE: Killer Australian disco-punks who come on like Marmozets with black metal bits.
HEAR: The nutty rock'n'roll explosion of single Death Before Disco.
SEE: Death Before Disco's creepy, occult-themed music video.
MORE INFO: Facebook.com/pagancult666

WORDS: JAKE RICHARDSON

NOW HEAR THIS

Want brand-new tunes? DANIEL P CARTER has loads in his new music column...

As the summer has finally decided to crawl into our lives and the festival season is getting close, it's an exciting time and opportunity to get out into a hopefully dry field and find something new. Reading & Leeds, Download, 2000trees, Bloodstock and more are all going to throw some new music your way and, if you take a chance, you could possibly discover your new favourite band. Until then, here are a few suggestions...

Tennis System just put out the fantastic PAIN EP, which mixes grunge-pop perfection with the lucid dream washes of shoegaze. Best point of entry is the song Crushing, which I had as a Track of the Week on my show a while back. Pumpkins-meet-Placebo hooks under a wave of the aforementioned shoegaze vibes...

The new album from Grave Lines, Fed Into The Nihilist Engine, is a wonderfully doom-laden journey that cuts its own path through the forest, passing through moments similar to Yob or Neurosis. There are also acoustic parts that, to me, suggest an affinity with the colours of Wolves In The Throne Room. It's great!

As mentioned over to my left there, fans of propulsive blackened punk'n'roll need to check out Melbourne's Pagan. I guess a familiar point of reference would be Blood Command in their mix of Bronx-ish punk rock with Refused's take on metallic hardcore, with black metal bits, too.

While we're talking about rad bands from Melbourne, Press Club recently put out their debut album, Late Teens, which is a rootsy, passionate emo-punk gem. I mean that as in mid-'90s emo – proper emo. They're another band with an incredible frontwoman, Nat Foster, whose voice imbues the songs with passion and yearning. Calling them a punk rock Stevie Nicks fronting Hot Water Music would be a cheap shot, but I know everyone loves a cheesy reference point with a new band. So yeah, from here in the UK, it looks like the scene in Melbourne is awesome. Let's give an honourable shout-out to the fabulous High Tension as well...

"GRAVE LINES ARE A WONDERFULLY DOOMY JOURNEY"
DANIEL P CARTER

Grave Lines: Hair tangles are a nightmare

Press Club: "Put your hat on straight, mate..."

Tennis System: They make a fantastic racquet

Finally, as it feels that the worlds of hip-hop and rock are becoming more entangled aesthetically, culturally and musically thanks to the likes of Scarlxrd, Lil Peep and Ho99o9, I thought the final artist I mention should be someone I've been following for a minute online. ZillaKami makes super-abrasive hip-hop with partners in crime SosMula and Thraxx as City Morgue. Maybe start with Shinners 13 or 33rd Blakk Glass for an intro to what the music is all about. He bills it as metal, rather than hip-hop, which will no doubt stoke some discussion, but there's no denying that the delivery and energy mean this could quite happily sit alongside classic Korn or Slipknot without sounding out of place...

Until next time!

HEAR DANIEL P CARTER HOST THE RADIO 1 ROCK SHOW EVERY SUNDAY NIGHT FROM 7PM

KERRANG! ROCK CHART

NINE INCH NAILS' new one scores a second week on top. When it's this good, it'd be rude not to

NINE INCH NAILS: Delighted to be staying at number one

	ARTIST	TITLE	
1	NINE INCH NAILS	GOD BREAK DOWN THE DOOR	↔
2	GHOST	DANCE MACABRE	NEW
3	BURY TOMORROW	BLACK FLAME	▲
4	TRASH BOAT	SHADE	NEW
5	BABYMETAL	DISTORTION	▲
6	MIKE SHINODA	ABOUT YOU	▼
7	SINSAENUM	FINAL RESOLVE	NEW
8	ALICE IN CHAINS	THE ONE YOU KNOW	▼
9	FIVE FINGER DEATH PUNCH	SHAM PAIN	▼
10	JONATHAN DAVIS	BASIC NEEDS	NEW
11	GROUNDCULTURE	SCULPTURES	▼
12	SVALBARD	FOR THE SAKE OF THE BREED	▼
13	SCARS ON BROADWAY	LIVES	▲
14	IMMORTAL	NORTHERN CHAOS GODS	▲
15	CULTURE ABUSE	BEE KIND TO THE BUGS	NEW
16	CANCER BATS	FEAR WILL KILL US ALL	▼
17	TREMONTI	BRINGER OF WAR	▲
18	IMPENDING DOOM	EVERYTHING'S FAKE	NEW
19	AS IT IS	THE WOUNDED WORLD	NEW
20	BULLET FOR MY VALENTINE	PIECE OF ME	▼

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Open your app, hit the search bar, and hover your camera over the following code

LIFE IS HEAVY

BIRTH. SCHOOL. ROCK. DEATH.

Ready to go deep? We go NECK DEEP with vocalist BEN BARLOW, gaining insights into his personal hygiene and love of Italian pianists...

THE FIRST SONG I REMEMBER HEARING

FAT LIP
SUM 41
(2001)

"When I heard this for the first time I was still so young I was having baths. So I'd get in the bath and listen to it, and let's face it – no-one has a bath past the age of 12. They are minging because you're just sat in your own filth. I only have one if I'm ill."

THE SONG THAT MAKES ME THINK OF CHILDHOOD

HIT OR MISS
NEW FOUND GLORY
(2000)

"This reminds me of home. Their second album was the first one me and my brother ever bought. Back then – before my baths – we'd be jumping around and singing the words along when it was on Kerrang! TV. My musical journey developed when I hit high school and discovered Myspace."

THE FIRST SONG I FELL IN LOVE WITH

SAVE YOUR SCISSORS
CITY AND COLOUR
(2005)

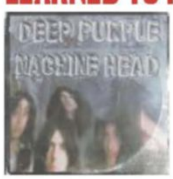
"I could have chosen a pop-punk banger because I fall in love with those all the time, but it's this and it's still one of my favourite songs to this day. The first time I heard Dallas Green was when my family went to Florida and my brother was listening to Alexisonfire and City And Colour loads. I love both bands, but hearing Save Your Scissors made me decide I only wanted to listen to City And Colour for the rest of the holiday."

THE SONG THAT INSPIRED ME TO BE IN A BAND

FEELING THIS
BLINK-182
(2003)

"I think every song I've ever heard has made me want to be a musician. Hearing this song played a big part, though. It was really inspiring the first time – there's so much energy within it. I love how they branded themselves at that point in time – Tom DeLonge felt like the coolest guy in the world back then. I just wanted to hold my guitar like him and rock out."

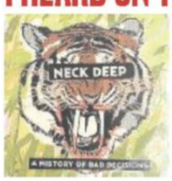
THE FIRST SONG I LEARNED TO PLAY



SMOKE ON THE WATER
DEEP PURPLE
(1972)

"It would have been the single-string version, just like everyone else. Once I got that down, I moved on to chords and stuff like Beauty In The Breakdown by The Scene Aesthetic, which is super simple."

THE FIRST OF MY SONGS I HEARD ON THE RADIO



TABLES TURNED
NECK DEEP (2013)

"We were all at [guitarist Matt] West's house, looking at each other wondering what the fuck was going on and *how* the fuck we ended up on Radio 1. It was an absolutely huge, wild feeling."

THE FIRST SONG THAT I MOSHED TO

SORRY YOU'RE NOT A WINNER
ENTER SHIKARI (2007)

"I remember this one really well – me and my mates got tickets to see Enter Shikari on their first album and it was one of the first rowdy shows I ever went to. It was a local show and all about people packing out a club venue to mosh and go crazy. Sorry You're Not A Winner was definitely one of those huge moments."

THE SONG I CAN'T LISTEN TO ANYMORE

A PART OF ME
NECK DEEP
(2012)

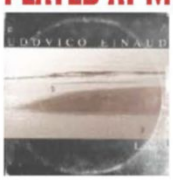
"We actually still play this at shows because it means a lot to people and I think it's probably one of the first songs that fans hear when they get into us. But the meaning is completely lost to me now. It's about a girl I was going out with when I was about 15 or 16 years old, and I'm just so over it now. I mean, it was nearly 10 years ago. Also, listening to it reminds me of how horribly shit my vocals were back then. So it's definitely a painful one for me, and it's a painful one to try to sing, too."

THE SONG THAT'S PICKED ME UP WHEN I'VE BEEN FEELING DOWN

PRESSURE DROP
TOOTS AND THE MAYTALS
(1970)

"This is my go-to happy song. What a banger of a tune it is. My brother was a reggae and soul DJ for a bit and he'd play in pubs, doing family gatherings and the likes. He got me into it, but Pressure Drop is one of those songs that everyone knows, even if they don't *know* they know it. My girlfriend was feeling down about something recently, stressing out, so I just stuck this on and it cheered her right up. She loved it."

THE SONG I'D LIKE PLAYED AT MY FUNERAL



LE ONDE
LUDOVICO EINAUDI
(1996)

"Thinking about your own funeral is fucking grim. But this is one of my favourite pieces of music ever composed. I just think the melodies are so beautiful. I regularly fall asleep to it, I laugh to it, I cry to it, I even make love to it... and I'd die to it! I think it's a song that captures an entire range of human emotions in one of the most special ways I've ever heard."

THE PEACE AND THE PANIC IS OUT NOW VIA HOPELESS RECORDS. NECK DEEP PLAY DOWNLOAD FESTIVAL IN JUNE – SEE THE GIG GUIDE FOR INFORMATION

WORDS: AMIT SHARMA PHOTO: ANDY FORD

"BATHS ARE MINGING. YOU'RE JUST SAT IN YOUR OWN FILTH"

BEN BARLOW

Let's hope Ben is a fan of showers at least, otherwise...

NO-ONE KNOWS...

"I WAS TRAINING TO JOIN THE ARMY..."

A popstar-ready studio on a yacht, complete with its own military, might seem absurd to some. Not to **DANNY WORSNOP**, though. Obviously...

I WANTED TO BE AN ACTOR MORE THAN A MUSICIAN

"I just had no idea how to get into it. To do music, you get a couple of people, form a band and start playing. With acting, you've got to find a way on to a stage or set and get hired. I didn't know anyone in the industry, so I pursued being in a band instead."

I'VE BEEN BRIBED WITH CARS AND DRUGS

"People have flown out to shows to pump alcohol and drugs into me when I wanted to take a break. I was dealing with personal issues, but figures in the industry didn't want me to stop touring because that'd mean they wouldn't get paid. I've been bribed with everything from a set of headphones to a car, and it shows that this industry has a shitty side."

I'M WORKING ON MY OWN TV PROGRAMME

"It's a travel-cum-reality-cum-me-doing-all-the-insane-things-I-already-do show. There's going to be lots of explosions! We do a lot of charity work within it: we're going to places like Syria and building new towns... and then blowing the old ones up!"

I'M BUILDING A LUXURY STUDIO FIT FOR BEYONCÉ

"She – or anyone else – will be able to have our jet pick them up and fly them to our island, which will have armoured cars and a private military. There'll be an in-house producer, a restaurant, and a yacht which itself has a studio on it, so they could record in the middle of the ocean!"

ASKING ALEXANDRIA HAVE LOTS OF CELEB FANS

"We've tied those worlds together, because we're working closely with ESPN and the NFL. I'm also currently working with [motorsport competitor and stuntman] Travis Pastrana on some stuff. Those sporting ties and celebrities help us by being way more famous than we are!"

I'M LIVING OUT OF A BAG

"At the start of 2018 I gave away all my belongings – including my house – and moved into a backpack; everything I own that isn't a gun or a dog is in that bag. I got rid of my cars, my motorcycles... literally everything. All I have are T-shirts, toiletries, a laptop, a phone charger, knives, guns and a dog."

MY BIGGEST REGRET IS FUCKING AROUND

"If I'd have started my entrepreneurial journey 10 years ago, I'd be in the ocean on a yacht right now. And if that were the case, touring would be different: we'd play Fridays and Saturdays and then fly home, and do that all year round. That's where I'd love things to get to because Ben [Bruce, guitar] has got a second kid now, and I don't want him to miss his child growing up. I live on the road, so it doesn't matter to me, but to my bandmates, time at home is important."

ASKING ALEXANDRIA PLAY DOWNLOAD FESTIVAL ON JUNE 9 – SEE THE GIG GUIDE FOR INFORMATION

WORDS: JAKE RICHARDSON **PHOTO:** ANDY FORD

STATE CHAMPS

seaway

STAND ATLANTIC

WOES

LIVING PROOF UK 2018

THE NEW ALBUM 'LIVING PROOF' OUT 15 JUNE

23 OCT - GLASGOW - O2 ABC
24 OCT - NEWCASTLE - NORTHUMBRIA INSTITUTE
26 OCT - MANCHESTER - ACADEMY
27 OCT - LONDON - ROUNDHOUSE
29 OCT - NORWICH - UEA
30 OCT - LEEDS - O2 ACADEMY
31 OCT - BIRMINGHAM - O2 INSTITUTE
1 NOV - BRISTOL - O2 ACADEMY

ON SALE FRIDAY 1ST JUNE, 10AM

MYTICKET.CO.UK STATECHAMPSNY.COM

A KILIMANJARO AND FRIENDS PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

Kilimanjaro & friends in association with UTA & KMGMT presents

AS IT IS

TRASH BOAT

HOLDING COURAGE

ABSENCE MY LOVE

the GREAT DEPRESSION TOUR

NOVEMBER
25 Bristol Thekla
26 Edinburgh Liquid Rooms
28 Manchester O2 Ritz
29 Birmingham O2 Institute

DECEMBER
01 London O2 Forum Kentish Town

ON SALE FRIDAY 1ST JUNE, 10AM

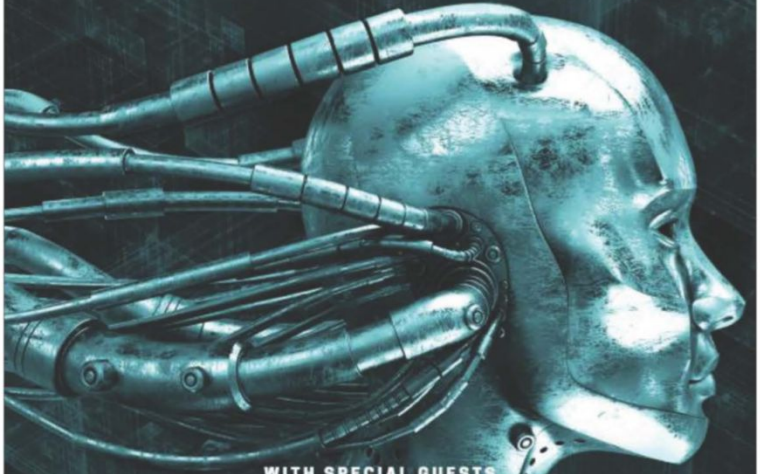
MYTICKET.CO.UK ASITISOFFICIAL.COM

BRAND NEW ALBUM 'THE GREAT DEPRESSION' OUT AUGUST 10TH

FEARLESS KMGMT

AUTUMN 2018 UK TOUR

CROWN THE EMPIRE



WITH SPECIAL GUESTS

VOLUMES

coldrain

SEPTEMBER 2018
TUE 18 BRIGHTON THE HAUNT
WED 19 SOUTHAMPTON TALKING HEADS
THU 20 BRISTOL THE FLEECE
FRI 21 LONDON O2 ACADEMY ISLINGTON
SAT 22 BIRMINGHAM ASYLUM
THU 27 GLASGOW CLASSIC GRAND
FRI 28 NEWCASTLE RIVERSIDE
SAT 29 MANCHESTER ACADEMY 2
SUN 30 NORWICH WATERFRONT

MYTICKET.CO.UK

ON SALE FRIDAY 1ST JUNE, 9AM

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

FEARLESS MANIFEST MONSTER

CROSSFAITH

CROSSFAITH CROSSFAITH CROSSFAITH CROSSFAITH

W/ SPECIAL GUESTS

OCTOBER 2018

SAT 13 BRISTOL MARBLE FACTORY
MON 15 GLASGOW GARAGE
TUE 16 NOTTINGHAM ROCK CITY
WED 17 MANCHESTER ACADEMY 2
FRI 19 LONDON ELECTRIC BALLROOM

MYTICKET.CO.UK

CROSSFAITH.JP /CROSSFAITHOFFICIAL /CROSSFAITHJAPAN

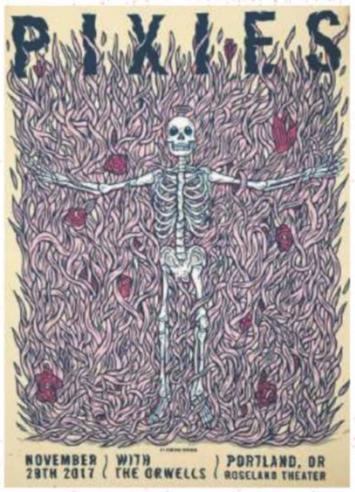
A KILIMANJARO, DF & DHP PRESENTATION BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

COOL STUFF

MUST HAV£S

The only things you need to spend your money on this week...

Swearing: never big or clever. But it does (in the case of this Neighborhood long sleeve at least) look pretty sweet on a shirt.
£85 Goodhoodstore.com



Kentaro Yoshida designed this Pixies poster to help make your walls truly excellent. And what have you ever done for him? Nothing.
$AUS50 (£28) Kentaroyoshida.com

Sure, you could not get this lush Neck Deep hoodie. But could you really handle the inevitable regret? Could you?
£28 Kontrabandstores.eu

Some hats just say what you want to hear. Not this one. This hat tells it like it is. It's a hat you can *respect*. Thanks, Provision & Co.
£26.99 Pand.co

This eclectic Beastie Boys bible is filled with memoirs, illustrations, a graphic novel, playlists and... a cookbook. Pre-order it now.
£33.0 Uk.kingsroadmerch.com

Oh no! Looks like the design on this Cheap Monday top didn't download properly... Ha, just kidding! That's how it's supposed to look.
£45 Cheapmonday.com

In truth, the new Svalbard record is so goddamn great that every day spent not wearing their merch is a day done wrong.
£11.99 Svalbard.bandcamp.com

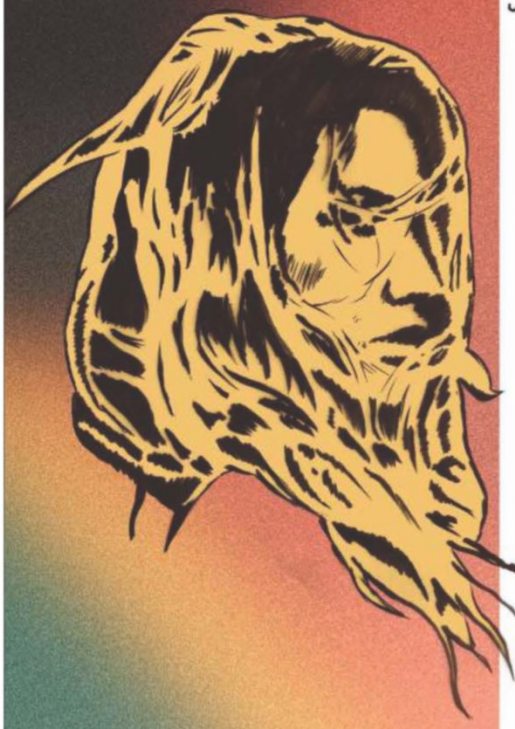
The '80s-inspired prints on this backpack from Diesel are so wild and vivid that experts are calling it "bloody great".
£175 Uk.diesel.com

Now you can have a That's The Spirit mural on your bedroom wall. Or bathroom wall – we're not going to tell you how to live your life.
£250 Rockroll.co.uk

KNUCKLE PUCK

LIVE IN THE U.K.

TINY MOVING PARTS & MOVEMENTS



OCT 3 BRISTOL FLEECE

OCT 4 SOUTHAMPTON 1865

OCT 5 LONDON ELECTRIC BALLROOM

OCT 6 LEEDS KEY CLUB

OCT 7 NOTTINGHAM RESCUE ROOMS

OCT 9 GLASGOW SWG3

OCT 10 NEWCASTLE RIVERSIDE

OCT 11 MANCHESTER CLUB ACADEMY

KNUCKLEPUCKIL.COM

MYTICKET.CO.UK

The Used

LOWLIVES

AUGUST 2018

MON 27 BRISTOL O_2 ACADEMY
TUE 28 NOTTINGHAM ROCK CITY
THU 30 MANCHESTER O_2 RITZ
FRI 31 LONDON O_2 SHEPHERD'S BUSH EMPIRE

RESCHEDULED DATES - TICKETS REMAIN VALID - NEW TICKETS ON SALE NOW

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CELEBRATING THE 10TH ANNIVERSARY OF "S/T"
PERFORMING FULL ALBUM + "YOUNG MOUNTAIN"

JULY 6 ! LONDON, UK | ELECTRIC BALLROOM
14+ (W/ADULT) SHOW | THISWILLDESTROYYOU.NET

PALAYE ROYALE

UK 2018

WITH SPECIAL GUESTS

OCTOBER
TUE 2 - GLASGOW KING TUT'S
WED 3 - MANCHESTER ACADEMY 3
FRI 5 - LONDON KOKO

MYTICKET.CO.UK

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

MANIFEST

KILIMANJARO AND FRIENDS BY ARRANGEMENT WITH UNITED TALENT AGENCY AND AVOCADO BOOKING PRESENTS

MONSTER ENERGY

ESKIMO CALLBOY

SPECIAL GUESTS TBA

OCTOBER 2018

17 SOUTHAMPTON ENGINE ROOMS
18 BRISTOL FLEECE
19 LONDON O_2 ACADEMY ISLINGTON
20 NEWCASTLE RIVERSIDE
21 GLASGOW CLASSIC GRAND
22 MANCHESTER CLUB ACADEMY
23 BIRMINGHAM ASYLUM 2

MYTICKET.CO.UK

AVOCADO|BOOKING

WINNER!

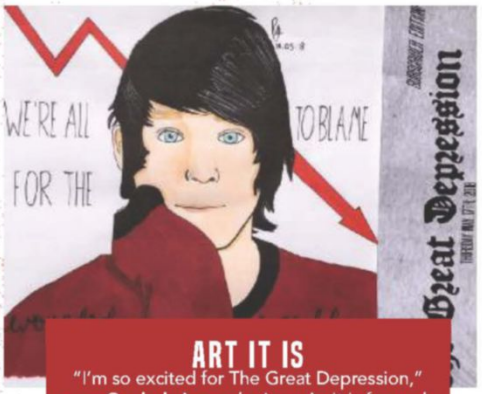
PATRICK'LL BE BACK

"I took the green/yellow eyes from TYBC and mashed it up with an AB/AP theme. And I almost forgot this is Soul Punk-era Patrick..." says **@jetpackblued**. We've literally no idea what's going on, but it looks cool af. You win £100 of record tokens! Email Feedback@kerrang.com to claim your prize.

KOMMUNITY

YOUR SCENE

Your pics, your art... your lives



ART IT IS

"I'm so excited for The Great Depression," says **@nebula.img**, who is an As It Is fan and not a misery enthusiast. Don't worry.

MR SKETCHER MAN

"'Lost his mind, but he's clinically fine... but he found a way to cope, needle in his throat,'" writes Palaye Royale fan **@hotcheesygrape**. Yep, that is deffo a needle in his throat...

NOT-SO-GRAYSCALE

@hsinbloom's picture of the Philly pop-punks has been drawn in black and white... which when mixed together, makes grey (or, as Americans call it, 'gray'). Very clever.

MOTIONLESS IN A LINE

"When I met MIW... I look like a member!" says **@miseryinwhite**. You're not a member, and you know why? Yellow on your jumper. Not acceptable.

POSE NOW, REMEMBER IT LATER

Milena, aka **@Chasetheoxy**, didn't say anything when she sent us this picture of her with Sleeping With Sirens. No idea when or where it was taken. Or if that's even the real SWS... we think it might be.

17 SELFIES IN A ROW

"Me and Michael Starr before their gig in Bristol," says **@CypressDill**. How tall are you, sir? Because you've made Michael Starr look tiny, and he's not even particularly small. Unless you're standing on the Yellow Pages? Yes, that's got to be it.

NEXT WEEK

WIN A PAIR OF TICKETS TO OUTBREAK FEST!

Fancy seeing Code Orange, Turnstile, Cro-Mags, Higher Power and more? And fancy seeing them for free? Yes, yes, of course you do. Well, we've got a pair of tickets to give away! To be in with a chance of getting your teeth knocked out in the pit for free, just send your coolest band selfies and artwork using #Kommunity, or email them over to Feedback@kerrang.com.

they're playing this summer's K!-sponsored Outbreak Fest, on June 16-17 in Leeds, and

ROCK'S LOUDEST NIGHT RETURNS!

KERRANG!

THE AWARDS

IN ASSOCIATION WITH

Marshall · TRIUMPH · FIREBALL · OLD BLUE LAST BEER DRINKING BY VICE · RIZLA+ · Chilango

THURSDAY, JUNE 21, 2018

SHORTLIST VOTING NOW OPEN

KERRANG.COM

Terms & Conditions: Shortlist voting closes on June 14. Votes cast after that date will not be counted. Kerrang! will monitor the votes closely, and reserves the right to disqualify entries or suspend voting if there is reason to suspect fraudulent activity has occurred, or if there has been any attempt to tamper with the voting process. The final decision is the reserved right of Kerrang! staff. Unless you have selected to opt in to further mailing from Kerrang!, the data you have supplied will only be used for the purposes of this vote.

MADE MEN

For more than two decades, JOEL and BENJI MADDEN have been working hard to build something. As GOOD CHARLOTTE announce the release of their new album, GENERATION RX, David McLaughlin heads to MDDN HQ in Los Angeles to see first hand the coalface of the twins' empire, and find out what continues to drive these two unrelenting captains of industry…

PHOTOS: JONATHAN WEINER, GETTY

SUPREME

When Good Charlotte first appeared on the cover of this magazine, on February 1, 2003, we predicted that Benji and Joel Madden were in the business of building an empire. At that point in time, their second album The Young And The Hopeless had sold a million copies in the U.S., the pair were MTV famous and busy plotting how to follow their popular MADE clothing line with a record label someday. But even then, we couldn't have imagined just how prophetic and true our statement would prove, 15 years down the line.

Yet on the approach to MDDN headquarters – the twin brothers' management hub – there are no clues as to the success and stardom lurking in plain sight around the corner on Magnolia Boulevard, Burbank. Flanked by rows of anonymous-looking offices scattered between the usual LA array of fast-food joints, gyms, retirement homes and cosmetic dental surgeries, a high grass and steel-fenced enclosure, shadowed by wilting palm trees, ensures the building's facade remains entirely unremarkable.

Once upon a time, artists such as Snoop Dogg and Mary J Blige would be buzzed through its security gates to cut records, back when Will Smith owned the premises at the height of his music career. Today, from the outside, it could almost pass for any other business in the vicinity. But behind its doors lie the bricks and mortar of that empire – the ever-burgeoning realisation of a lifelong dream.

"We've always been extremely focused on trying to build *something*," Joel offers, gesturing around at that very something, as we embark on an exclusive, access-all-areas guide. "It's just evolved as we've gotten older and become more real."

Kerrang! is in town to chat to Benji, Joel, guitarist Billy Martin, bassist Paul Thomas and drummer Dean Butterworth about the new Good Charlotte record, Generation Rx – the band's seventh full-length album, and the second since they called time on their four-year hiatus back in 2015.

First we're escorted past the "bullpen area" upfront, MDDN's engine room where the day-to-day hustle and grind goes down. There's room for maybe 15 people in there, and it's fronted by 10-feet-high glass windows with a heavy-duty wooden-framed entrance, complete with a metallic snake door handle – a replica of the one that adorns the new album's artwork. On the wall opposite the well-lit neon company sign, a glass board with Sharpie scrawls details upcoming shows, release info, and important dates. A separate column is dedicated solely to tracking 'Where's BM and JM?' It's the only part of the board that's currently blank, though considering the past few months have seen the pair bouncing back and forth to China – mentoring British pop star Jessie J as she won the celebrity talent-show Singer – that's a rarity.

The Wi-Fi password is 'goodcharlotte', naturally. There are framed photos of other artists on the roster, such as Waterparks, Architects and Sleeping With Sirens on prominent display – visual reminders of the team's successes thus far – while the Sonos plays a chilled mix of tunes by hip-hop man-of-the-moment Childish Gambino and British indie-pop up-and-comer, Rex Orange County. Above a 60-inch, wall-mounted flatscreen hang four black and white plaques outlining the company's mission, vision, identity and values. "MDDN is a forward-facing, innovative and value-driven team, of original dreamers, working to make a positive impact on the artistic community and the direction of popular culture," says one, not untypically.

Synchronised jumping: it's a twin thing

"WE FELL IN LOVE WITH PLAYING LIVE AGAIN TOGETHER"

BENJI MADDEN

"Even though it's our namesake, the greatest thing about this company is the people who work here," the vocalist proudly declares. "Every single person that works in this building shares those values. There's no Darth Vader or big boss here. The values in the core of the people who work at MDDN are special."

As management usher us into Studio B, we're treated to a playback of a few new tracks, while the remainder await final tweaks and mixes. We hear Prayers, Shadowboxer, Cold Song, Leeches and Actual Pain – the album's lead single. As each blasts through the studio speakers, the digital console displays the in-joke working title of Bored-182. This is no pop-punk fodder, though. On the strength of these new songs alone, Generation Rx promises to be a Big Rock record – with a capital B and capital R. This at a point when so many of Good Charlotte's peers and scene progeny seem desperate to make music that's anything but.

"It's not a pop-punk record," nods guitarist Benji, who also oversaw production on this album in-house, alongside engineer Zakk Cervini. "A big rock record is exactly what it is. And it's a live record, because we fell in love with playing live again together."

Unexpectedly, members of a big-deal rock band pop their head in, searching for a mic. It turns out they're here recording in one of the compound's other studios, though they insist the process is still very much in the nascent "early doors" stage. It's all so hush-hush that that's about as much as we can reveal at this stage, but they'll be looking to build on their arena-selling status on their next record. Despite that, if there is any pressure, they certainly aren't showing it. Further down in yet another studio, past perfect white walls given a dash of colour, thanks to the framed copies of Good Charlotte's previous Kerrang! covers, Kentucky post-hardcore quartet Emarosa are also busy laying down new recordings. In the adjacent kitchen, frontman Bradley Walden talks through his nutrition and fitness regime with the eldest Madden brother Josh, who also serves as the chief creative officer for the company.

The atmosphere throughout is one of calm and focus, yet a hive of creativity with pockets of industrious energy every which way you turn. It's not hard to imagine Generation Rx coming together within these walls over the past few months. What is difficult to fathom, however, are the logistics of its creation. Questions remain, such as: how the Maddens found the time to dedicate to it? And indeed, why, and why now? One look around MDDN and it's clear there's more than enough to keep the pair busy, let alone trying to account for time spent with wives and children.

When those questions are put to the quintet, Benji succinctly shrugs them off with a simple: "We've always had a low tolerance for boredom; we make every minute count." When we finally sit down to get into the nuts and bolts of the record's progress, we do so right at the back of the MDDN complex. At the furthest reaches of a building that seems to just keep going and going, you'll find an office space dedicated to the affairs House Of Harlow 1960 – a bespoke, signature jewellery

Do you think Joel and Benji ever play tricks on people by swapping tattoos and pretending to be each other? Probably not, no

Good Charlotte: big advocates of doing your 10,000 daily steps

HINDSIGHTS OF THE RICH AND THE FAMOUS

BENJI and **JOEL** run the rule over the **GOOD CHARLOTTE** catalogue and try their best to pick a favourite...

1

THE YOUNG AND THE HOPELESS

(2002)

BENJI: "I would have to put this first because of what we became. If not for that record and that moment, we would not be here today. So I give it a lot of credit for all the things we went on to."

JOEL: "When you listen to every other pop-punk record at the time, we put a lot of effort into the different sounds and it felt like it broke some boundaries. I take a lot of pride in the craftsmanship."

2

GENERATION RX

(2018)

BENJI: "I know every band say it about their new one, but I genuinely believe this is the best record we've ever made. It's the most cohesive body of work."

JOEL: "We're more us than we've ever been. We're stronger and more focused. We've found a way back to those kids who made The Young And The Hopeless and to integrate those kids with the grown men we are today. We found a way that they can help and teach each other."

3

GOOD MORNING REVIVAL

(2007)

JOEL: "I feel like when everybody wanted us to do another record like the one we'd just done, we found a way to make a record we'd never made."

BENJI: "There was something that happened there where we became a little bulletproof as people. That record was really criticised [at the time]. We really had to stick to our guns when it came out."

line and labour of love courtesy of Joel's wife, Nicole Richie. Even in a room filled with expensive items that have been worn by the likes of Madonna, there is a relative modesty and understated class about the place, as is the case with all things MDDN. The Maddens might have it all these days, but they've not lost sight of their roots or how they got here. And that comes back to the question of why Good Charlotte are still a going concern.

"This is our baby," Benji stresses, the more intense of the twins, and also the oldest by two whole minutes. "Good Charlotte is what got us out of poverty. It's not for sale anymore. It's for us. We share it, we go on tour and we play for people, but it's *for us*. If anything, it's become more like a passion project. So we protect it more than ever and I don't think we could do it otherwise."

As to the 'why now?' – especially following so soon on the heels of the knockabout fun of 2016's Youth Authority album – Joel simply says "it was time". But it goes so much deeper than that, because this one ended up being a darker, incredibly personal and far more important record, much to the surprise of its chief creative duo.

"THIS BAND ISN'T FOR SALE. WE PROTECT IT MORE THAN EVER"
BENJI MADDEN

"I think me and Joel have been doing a lot of excavation in our lives as grown men…" Benji begins, before his brother swiftly jumps in to finish his point, something that happens often with this pair, as with many twins. "We've done a lot of work on ourselves, trying to grow."

"There's two versions of you," the singer continues. "There's the version you present to the world that you can filter, crop and make look good for Instagram – and that's a good thing; we should all present ourselves how we want the world to see us – and what I try to accomplish in my life is to be that version of myself always. I want to be a good person, a good dad, a good husband, a good friend and a stand-up guy, and I work hard at it. But the work is never done."

"And using that analogy, this record is us taking that filter off and showing the world our flaws," Benji interjects again. "Because at home, with your wife? She sees all your flaws, you see each other without the Instagram filter, and at your worst moments…"

"That's where I was going: this record is about letting people in," his brother concludes.

And so, earlier this year, when their day-to-day duties at MDDN wrapped up ("We usually work regular office hours from 8am to 6pm," says Joel), they'd find themselves putting in two to three extra hours in the studio, where songs started to flow through them naturally. When it came to scheduling the rest of the guys in to record their parts, they simply used the band's text group ("It's mostly just everyone agreeing") – or as the others refer to it, "the Batphone rang". It was apparently the fastest recording process of their careers.

Billy – an illustrator for Marvel, Disney and Nickelodeon when he's not busy with Good Charlotte – flew in from Pasadena with his wife and kids while he nailed his parts in a week. Dean lives just 10 minutes' drive away, but he also plays drums full time in Sugar Ray and in the house band on NBC's Hollywood Game Night. As for Paul, he's still trying to find the time between all of this and family life to go back to UC Berkeley to complete the degree in computer science and mathematics he started when the band went on hiatus. All told, these are busy men with real-life responsibilities, who simply wouldn't have to do this anymore if they felt so inclined. And yet, they keep showing up, dropping everything else and giving their all to the cause. It seems the passion they share for it just grows stronger the longer they go on together. Despite logistical hurdles, there's now a freedom about the process that few bands ever have the luxury of experiencing.

"The beautiful thing about being Good Charlotte in 2018 is that of all the bands and artists in the world, we just genuinely do not have to give a fuck," Benji says with a steely-eyed pride. "We have no-one to keep up with. We don't have to sell X amount of records. We don't have any expectations and we're happy with the results being whatever they're going to be. The only way we do this genuinely is if we fucking love it, and we get to do what we want to do for the first time."

For the *first* time?

"We were really impressionable when we were kids," he qualifies, careful to be clearly understood. "We had never even been on a plane before [being successful]. We didn't have any adults in our life. It's not like one of our parents was around to provide guidance. And we got worked a little bit. That can really make you fall out of love with music. Now, we're

4 THE CHRONICLES OF LIFE AND DEATH (2004)

JOEL: "We were trying to push the boundaries at a time when everyone just wanted The Anthem or another Lifestyles Of The Rich And Famous."

BENJI: "We said, 'No, we aren't just going to rehash something for success, we're going to try to dig deeper.' And we ended up having some moments on that record I'm really proud of. I Just Wanna Live is still one of my favourites."

5 CARDIOLOGY (2010)

BENJI: "There's something special about that record and I don't know what it is yet, but I know it's going to be revealed to us later in life. It was an important record for us."

JOEL: "Everything changed. The entire business had changed and we were left out there on our own. I was proud of how we handled ourselves on that record."

BENJI: "There was so much humility on that record. I'm grateful for that."

6 GOOD CHARLOTTE (2000)

BENJI: "That was us at our brightest and most innocent, when we were just wanting to make a really good record and be in a big band. When you hear the effort on there… We weren't really a great band yet, but we were on our way. We had a few tours, and pretty much zero experience, but I look back on that time now with a lot of love."

JOEL: "We were so starry-eyed back then, man."

7 YOUTH AUTHORITY (2016)

BENJI: "This album was like getting back to bat and finding out if we could still hit the ball."

JOEL: "We came into this business as poor kids from nowhere, and we walked away for a while with a couple of broken legs, but we came back and we started finding our swing. It was a lot of fun, there were some jams and it let us play live again, but it wasn't written from the same place of honesty as Generation Rx."

just completely in love with it, because we're only doing it on our terms and we're happy to take the responsibility that comes with that. We don't owe anyone anything, except ourselves. And that gives you a whole different relationship with it."

There was another onus on this record, though, and it's one that goes back to its title, its importance and the spirit at the heart of its songs. It's the reason they came out so raw and unexpectedly personal, too.

"Life is painful, for all of us," says Joel of its central theme. "All of us self-medicate in some way with something. I watch young kids today and I feel for them. I understand the pain almost more than they do, because I got through to the other side of it. What this record is about is sparking that conversation. I want people to hear it and find the love, optimism and encouragement to go forward, to do the work and stand up and help themselves. We hope that it's a positive record."

"No matter who you are, in every walk of life, being who you are is painful," Benji reiterates. "That's what Generation Rx is to me. When we thought about the message of this record, we just really wanted to open our hearts up and pour 'em out in songs in a way that we haven't done in a long time. It really was a relief. It was so cathartic and, man, I gotta say, we haven't written that way since our first two albums. There's something different about this record. When you hear it, you can tell.

"Good Charlotte finally feels the way that it did when it started, again," he adds passionately, keen to drive home a vital point in the story. "I don't know if a lot of guys in bands get to come full circle like that. It really, genuinely feels like this is why we started this band, because sometimes that can get lost and you get carried away from you. Being as young, uneducated and inexperienced as we were, it did feel like it got taken away from us. I don't know if it was the industry or what, but we didn't have the experience to protect it back then, and now we do. You can feel it in the brand – it feels stronger than ever now, because we're so protective of it."

Going back to that very first Good Charlotte cover of Kerrang! for a moment, there's another excellent piece of context that backs up the Madden brothers' point about this thing coming full circle now. Back then, like almost all of the band's media coverage at the time, there was an air of suspicion around their apparent overnight success Stateside, and a question mark concerning their credibility as true punks. Within that, though, there were some words of comfort from their friend, Rancid guitarist Lars Frederiksen, who reassured Benji, "Dude, don't worry about it, you're the real deal. It'll just take time, is all."

And here we are. No-one questions Good Charlotte anymore. How did *that* happen?

"Most people disappear," Dean says, trying to find the reason for their staying power and the turnaround in their public perception. "The longevity? The marathon? That's the best, not the sprint. Maybe it's because we did stay in the ring for all the rounds in the fight. You get knocked down, and there's always going to be adversity, but if you keep going, you're positive and you're kind, you'll win."

"It's all love now," smiles Billy, who still recalls how different it was riding those first waves of fame. "There was a point at the height of Good Charlotte's hype where I didn't like to go out, because I knew there'd be shit-talkers and people would try to start fights at shows. Now, any time we go anywhere it's all so positive. It's amazing to see it come full circle."

"All black was a bad choice"

"I UNDERSTAND THE PAIN OF YOUNG KIDS TODAY"
BENJI MADDEN

Young bands coming through regularly pay tribute to the band's influence now too, and artists on the MDDN roster – Awsten Knight from Waterparks or Jessie J, for example – could not be more gushing about the Maddens' mentorship and help in steering their careers towards success. That appreciation appears to be mutual.

"We love artists and we're obsessed with special people," smiles Benji. "I love being around them, I love watching them be special and trying to help build and support a life that they can sustain…"

"…And try making things that affect culture in a cool way, " Joel adds.

You can see a fire in their eyes when they talk about their protégés that clearly inspires and rubs off on Good Charlotte in 2018. Helping young artists avoid the pitfalls of the business that beset them early on, while cheering them on to victory from the sidelines, all feeds back into the grand purpose at play in all of this.

"The greater goal is, can we build a fearless brand that disrupts the way things were and helps shape the way things are going to be?" says Joel. "That's kind of our overall mission in life as we move forward."

And that's the key to understanding everything the Maddens are doing and why. Whether it's with Generation Rx or with MDDN, the point is to try to create something special, something that matters and something you can stand behind and back with your heart and soul.

"I think this is just us acting our ages," says Benji, using the new record as a specific example. "It feels very comfortable. I'm gonna be 40 next year. It's about just being comfortable with ourselves so that we can still enjoy it; so that we don't have to fake it, because the second we do that… disconnect."

And as the record nears completion, the two years of promotion and support around the world that will surely follow looms as well. It begs the question of how they can commit to that these days, and where exactly Good Charlotte fits into their priorities.

"Good Charlotte is an extremely beautiful, extremely valuable vintage car that I take meticulous care of, that I like driving on the weekends and that I'm very proud of," offers Benji by way of explanation. "Old cars run forever *if* you take care of them."

"And you don't let people put shit on it, you don't let people mistreat it and the more you shine it up, the more people look at it and the more valuable it becomes," adds Joel.

And hey, if they happen to break down or bust a gasket along the way? No drama.

"One thing that our experience over the last 27 years has given us is enough humility to be okay with wherever we end up," the vocalist promises. "There's some peace in that. I'm just happy that we're here and grateful that we still get to be us and wherever we end up in music, I really like who we are *today*. I don't know what the legacy of Good Charlotte ends up being, but I'm okay with wherever it lands."

Time to hop in and find out. **K!**

GENERATION RX WILL BE AVAILABLE THROUGH BMG ON SEPTEMBER 14. LEAD SINGLE ACTUAL PAIN IS OUT NOW. GOOD CHARLOTTE WILL RETURN TO THE UK NEXT YEAR – SEE THE GIG GUIDE FOR INFORMATION

"We'll have two vowels, please, Rachel"

LIKE A BOSS

The MDDN heads offer a few pointers for any budding artists out there

BE YOURSELF AND VALUE THAT

JOEL: "We like to help artists navigate this difficult industry where everyone is telling them they're lucky, instead of saying, 'Wow, you work hard, you're talented, you're special.' I want artists to understand that you only get this one career and you have to value yourself. You have to work hard and it took me years to realise that even the guys who did something wrong to me, it wasn't their fault. They were just doing what they do. It's a wild jungle of a business, and they're the animal they are. I don't hate anyone, I just gotta be the best me I can be. It's all about balance and it's a lifestyle."

BE KIND AND KEEP LEARNING

BENJI: "We continually refine the way we do things. We're obsessed with the process – it's less about the result. Yet we're getting results and we're seeing progress on all fronts, because we keep our heads down and we keep going. We're also extremely lucky because we have each other. If there's anything I want to put out there, it's just to be positive and to be kind."

WORK HARD AND STAY LUCKY

BENJI: "They say the harder you work, the luckier you get. If you show up, you never know what's going to happen. So I always tell people, 'The worst thing you can do is get under the covers and hide.'"

JOEL: "You just gotta keep showing up. You decide when you quit and when it's over. Goods, bads, everyone has 'em. Don't sweat it. There's a lesson to be learned in everything."

KERRANG!
SHOTS!

CHESTER BENNINGTON & MIKE SHINODA

PHOTO: PAUL HARRIES

NATIVE INSTRUMEN

HINODA

: GETTY

MIKE SHINODA

PHOTO: GRIZZLEE MARTIN

Mike's ticklish fingers made playing keys a right laugh

TIME AND SPACE

In trying to process the passing of his close friend and bandmate CHESTER BENNINGTON, MIKE SHINODA turned to music and art. It helped to heal some of the LINKIN PARK man's wounds, and the results might just help you, too...

WORDS: EMILY CARTER PHOTOS: GETTY

"While it starts in a dark place, it doesn't stay there..." says Mike Shinoda, discussing his forthcoming solo album, Post Traumatic. It's a record that was painstakingly crafted in his home studio while the Linkin Park co-founder was deep in mourning, following the death of his bandmate Chester Bennington on July 20 last year. Understandably, it's an album conceived from unimaginable heartache – yet one that culminates in a place of healing.

"It's not about *trauma* – it's not called Traumatic, right?" the 41-year-old emphasises. "There's a journey out of that that ends up somewhere else."

This path, for Mike Shinoda, began in the shelter of his Beverly Hills studio house. As Kerrang! learned when we caught up with him for a soul-baring cover feature in March (K!1714), Mike had been unable to bring himself to face the public much following his friend's passing. But, as it turns out, he was almost *forced* to stay inside, too.

Two weeks after losing Chester, the California native was still trying to make sense of his loss when he turned to music for comfort. He decided to head out for a bite to eat, facing the world for the first time since the tragedy. Finding himself at the centre of some unwanted attention, though, he was accosted by intrusive paparazzi on the way back to his car. It prompted him to lie low and grieve in private.

"I didn't want to leave the house much... I had some bad experiences," he admits. "It made me feel like, 'Oh great, I'm not safe. I can't just go outside, so I won't for a while.' It was a real bummer."

The ensuing months away from the glare of prying eyes were spent in the studio, and consequently filled with creativity – a rush of inspiration that not only brought the songs that would go on to make up his debut solo venture, but also the design behind its accompanying visuals. He would sometimes hang out with friends, too ("They would come to me, generally," he adds), but the ultimate outcome was art. Splitting time between his studio and the room he often paints in, the Linkin Park man channelled his emotional energy into a moving body of work that "starts at ground zero, and follows the different moods and phases since then".

And while he's more comfortable with public appearances as we catch up today, cheerily embracing his early schedule having just dropped his kids off at school, Mike is now gearing up for an even more personal display with the release of Post Traumatic. As we pick up where we left off three months ago with the songwriter, producer, composer and artist, Mike is keen to stress that his latest self-imposed assignment isn't all doom and gloom. Yes, Post Traumatic will detail the overwhelming feelings that followed the devastating events of last July. But that doesn't mean it will remain there.

Mike Shinoda has always had a more hands-on approach than most when it comes to his artistic endeavours. As well as serving as Linkin Park's primary songwriter, co-vocalist, guitarist and keyboardist, he's produced and co-produced several of the band's records (2007's Minutes To Midnight, 2010's A Thousand Suns, 2012's Living Things, 2014's The Hunting Party, and their most recent LP, 2017's One More Light). Not to mention his work with other artists, plus hip-hop side project Fort Minor. Yet despite everything Mike Shinoda has put his stamp on across an illustrious 22-year career, nothing has been more important than Post Traumatic's key decisions remaining completely up to him, and him alone.

"On this album it was almost a necessity; part of the point of doing it this way was to have control, and to capture each of the moments in the past nine or 10 months," he says of his DIY approach, having worked on "99 per cent" of the record by himself. "I knew that life was going to be really hard, tumultuous, and interesting. I tasked myself with capturing as many of those moments, and being as authentic and truthful about it as I could. I figured that if I said something on a song, or had written a lyric that was revealing or *too* personal, I could always go back, change it or throw it away."

Working this way, Mike says, was both difficult and freeing. He relished being able to "cut out the bullshit in the storytelling", but also found himself changing directions multiple times throughout the record's conception.

At first, he wondered if he should release the 16 songs that make up the album in one go on January 1. Then he considered doing it in "batches and EPs", or even unveiling his work song by song, piece by piece.

Eventually Mike settled on giving fans an EP (also titled Post Traumatic) at the beginning of the year. "Taking my time and working on the songs to make them better, and writing new ones, was the right thing to do," he reflects.

And it's no coincidence that the three tracks that comprise that EP – the still-raw Place To Start, Over Again and Watching As I Fall – are also the first on Post Traumatic, the album.

"I wouldn't call it a concept record, though there is a conceptual narrative there," he says, detailing how the rollercoaster of moods he experienced in the aftermath of Chester's death manifested on the record. "It's in chronological order, in a way."

Throwing himself wholeheartedly into the project, Mike concurrently worked on 10 or so paintings that complement the music, as well as Post Traumatic's striking cover art.

"Oh my gosh – the cover image was the first painting I did!" he enthuses, surprised at the significance of this realisation. "That image is an important one, because it's the most abstract, and simultaneously chaotic and neutral. It has the most chaos, and the most peace, which is really what this album is like."

He also discovered an "important turning point in the middle chunk" of Post Traumatic, somewhere between the tender internal struggle of Crossing A Line and the confused honesty of Make It Up As I Go.

"Crossing A Line was the moment when I made a decision to try something different," Mike remembers. "Change is difficult, and doing this project on my own was a hard decision. I'm glad that I did it now, but I don't know how people will react, and I don't know how it'll do out there in the world. Make It Up As I Go is an important song, because it's an acknowledgement that nobody has all the answers, and I certainly don't know where this is going to take me. But I'm more open than ever to the ebbs and flows of the direction."

"THIS IS SO MUCH BIGGER THAN MYSELF AND MY STORY..."
MIKE SHINODA

Mike Shinoda, 2018

The tone of Post Traumatic was a conscious one for Mike, too – not wanting these hip-hop-infused tracks to wallow in sadness too much. After all, he experienced a confusing range of emotions while holed up in his studio – and it's why the poppier, more optimistic beats of a song like Hold It Together are so crucial.

"There were days when I felt pretty good, and there were days when I didn't," he says, looking back. "And in between the two, there's this weird grey area where, at one point, I looked back at the past couple of days and I thought, 'Wow, I've had a great couple of days and thought very little about what was going on.' I was having this feeling of positivity, and then I felt *guilt* that I was feeling positive."

Mike pauses for a moment, chuckling at how strange it all felt.

"And then I got mad that I was feeling guilty about that, because aren't we supposed to try to get better?" he ponders. "But then I started laughing, for some reason – I just felt like it was funny how chaotic that was, because I know that I'm not the only one who has ever dealt with this. Hold It Together was funny, because it was like an acknowledgement of just how fragile things can be at any given point – especially six months ago."

Post Traumatic, then, has been the definitive crash course in learning. From the unavoidable soul-searching that you're faced with when your world comes tumbling down ('*I used to think I knew who I was*,' Mike reveals on the poignant Promises I Can't Keep, '*Now it's time to see if it's true...*'), to getting up onstage and performing live without the comfort of being surrounded by bandmates, Mike has navigated this most testing of times for himself by absorbing new lessons in both his life and his career.

"I feel like I've always associated a part of my identity with the band, and I've been forced to pull those things apart a bit, and separate them," he admits. "I'm *still* a part of Linkin Park, and Linkin Park is still a part of me, but I can also separate my identity more than ever and say, 'This is who I am.' Making an album on my own, with my name on it, was part of that process."

He points to his Fort Minor solo work by way of explaining how Post Traumatic is even closer to Mike as an individual.

"I was driving the ship – I was the captain of that project," says the frontman. "I made all the decisions and I wrote all the music, but I did invite some friends and guests to participate on the record, and I took a backing band out on the road with me. So it was still using that 'group' as a crutch, in a sense."

Now, Mike is conquering those challenges alone. He performed two solo gigs on May 12 in LA, and will face subsequent dates on his own, too.

"I will continue to do shows by myself," he smiles, proudly. "At some point, I probably will add people into the mix, but it'll still be my record, my voice and my decisions."

Most importantly, though, he's just pleased to be helping Linkin Park fans overcome the shared pain of the past year. He doesn't know what will happen with the band, and he's still figuring out how to direct the hurt of losing his close friend. But in Post Traumatic, and the touring that will follow (including UK debuts at Reading & Leeds Festivals in August), the Linkin Park family are, at the very least, in this powerful, whirlwind ride *together*.

"I feel like it's doing something positive for the fans," Mike concludes. "And that's even more important, because I want it to be bigger than myself and my story." **K!**

POST TRAUMATIC IS SET FOR RELEASE ON JUNE 15 VIA WARNER BROS. MIKE SHINODA PLAYS READING & LEEDS FESTIVALS IN AUGUST – SEE THE GIG GUIDE FOR INFORMATION

Mike flying solo, playing an, er, solo

HELPING HANDS

MIKE may have embarked upon the process of POST TRAUMATIC by himself, but he saw it through with the help of some key collaborators…

BLACKBEAR
(ABOUT YOU)

"I met Blackbear when we were making One More Light. I feel like I quickly understood him. He's a complex person – he's multi-dimensional and unpredictable, and I love that about him. I really wanted him to be a part of this album."

K.FLAY
(MAKE IT UP AS I GO)

"We wrote this at the end of One More Light, but it wasn't quite right. Months later, I came back to it and rewrote everything other than the chorus. K.Flay is incredible – she's so smart, confident, an incredible writer, and a great performer."

CHINO MORENO & MACHINE GUN KELLY
(LIFT OFF)

"I've known Chino forever. He's been a friend for years. This song started off with the beat and my vocals, and then Machine Gun Kelly did his verse. He's a ton of fun and he was super-excited when he heard Chino on there."

GRANDSON
(RUNNING FROM MY SHADOW)

"When I found Grandson online I loved his music immediately. I followed him on Instagram and he DMed me like, 'I'm a big fan!' It turned out we live 15 minutes from each other, so we grabbed lunch and now he's on the track. We're hoping to do more…"

THE K! INTERVIEW

"SUCCESS CAN DESTROY PEOPLE. You don't get angry ANYMORE, AND YOU HAVE NOTHING TO REBEL AGAINST"

MAX CAVALERA, SOULFLY, SEPULTURA

WORDS: ALISTAIR LAWRENCE

Max Cavalera is someone who prefers to look forwards in life. It helps when it comes to throwing himself into new projects, which he does regularly, but it's less than ideal for reflecting on a career that spans over three decades.

Especially when his work still tends to be divided into the 'before' and 'after' of his sudden, bitter split from Brazilian metal kings Sepultura in 1996.

Sharon Osbourne famously tipped them to be "the next Metallica", but the rift that caused Max to leave ran deep. And it was messy, bound up in family – his brother Igor remained Sepultura's drummer for a decade after his departure – the grief caused by the sudden death of Max's stepson Dana, and accusations from other members that the band's then manager – and the vocalist's wife – Gloria, was prioritising her husband's profile ahead of the group's. Inevitably, various versions of what happened have been aired, as well as Max stating he's tired of talking about it.

This decades-old drama threatens to overshadow Soulfly, the group he formed the following year and still fronts, who have continued to evolve his 'tribal metal' sound for 20 years and counting.

GETTY

Max Cavalera pre-success, evidently

FAAAACTS, BLOOOODY FAAAACTS!

All the MAX CAVALERA info you'll ever need...

BORN: August 4, 1969, Belo Horizonte, Brazil.
LIVES: Phoenix, Arizona, USA.
EDUCATION: State, Catholic and then military school, all in Belo Horizonte. "They all failed," apparently.
BANDS: Ex-Sepultura and Nailbomb, currently Soulfly, Killer Be Killed and Cavalera Conspiracy.
MOST LIKELY TO SAY: "Fuck shit up!"
LEAST LIKELY TO SAY: "England are going to win the World Cup." Seriously, we tried, but he burst out laughing...
HE'S A LEGEND BECAUSE: He co-created tribal metal, fronted two bands people properly love and used to make gig promoters buy him football shirts to wear onstage in the '90s. That's badass.

There's also his two other bands: Cavalera Conspiracy, which resumed his collaboration with Igor in 2007, and the supergroup Killer Be Killed, formed in 2011, because Max working with members of Mastodon, The Dillinger Escape Plan and Converge was never not going to be a good idea.

The imminent, mammoth reissue of Sepultura's classic 1991 album Arise has brought another interesting chapter of their history into focus. It captured a unique young band about to garner wide attention – and change the face of metal forever. It's also a great excuse to dive into Max's storied history – back to a time before he'd made combat fatigues, football shirts and dreadlocks an unlikely uniform for metalheads, when he was in just the one band (sort of) and relished the opportunity of seeing the world for the first time, having experiences along the way that still influence his writing style and musical output.

It's also a natural entry point into what came next. Because *a lot* came next.

There are 28 bonus songs on the upcoming Arise reissue. There were just nine tracks on the original album. Where have they all come from?

"You gotta get those things out there and let people hear them. There's no reason to keep it guarded. The fans love it, and I think it's cool. I enjoy bonus tracks myself. I buy a lot of remastered stuff from other bands – I love Black Sabbath and AC/DC bonus stuff. It's always great to unearth really exclusive things to help show how we got to that point and made that record. Arise is my favourite thing we did of that era. It was the best at mixing death and thrash metal, which a lot of people are doing even now. It sounds a little tribal, too. Our romance with tribal can probably be traced back to Arise."

What was the recording process and experience like on that album?

"We were coming off the back of Beneath The Remains, which came out good, but I believed we could do better. We went to Florida to record at Morrisound, which was the temple of death metal. Loads of great bands recorded there: Death, Obituary, Morbid Angel, Sadist. It was Mecca. There was a lot of partying on Arise, though. I don't know how that record got made (*laughs*)! Morbid Angel had a practice place next to ours in Tampa. We showed up in 100-degree weather in shorts and sandals and they had their full regalia on, all dressed in leather. We were like, 'Those guys are the real deal, man. They go to practice like that? Holy shit!'"

Were you drawing from any other musical influences at that point?

"I spent some time at home with [Arise producer] Scott Burns, going through his record collection. His favourite type of music is hardcore punk, so he had lots of Black Flag, Circle Jerks and Minor Threat stuff. He was always like, 'Max, you gotta listen to punk, man – the lyrics of that music is what's really cool and you've got some of that vibe in you.' One of the bonus tracks is our cover of Dead Kennedys' Drug Me actually. It's fast, nasty and we did it in a Sepultura style. Jello [Biafra, former Dead Kennedys frontman] loved it as well. I love the Virus 100 compilation record we recorded it for, too. Faith No More's cover of Let's Lynch The Landlord is amazing and Napalm Death's version of Nazi Punks Fuck Off is great. I got to sing that with them live a couple of times."

The Arise artwork is pretty memorable, too...

"The artist, Michael Whelan, did a lot of [influential horror fiction writer] HP Lovecraft books – he was a fantasy painter who I really loved. The Arise pic was kind of done, but originally instead of a brain in the centre it was an egg. I had to tell him to switch the egg to something more metal, because eggs aren't metal! You eat eggs for breakfast, chickens lay eggs, it's not metal. I managed to do it without hurting his feelings. He came up with the idea of the brain and I told him, 'Alright, a brain *is* metal.' So we settled on that. [Late Death frontman] Chuck Schuldiner said it looked like a 'seafood nightmare'. That's why I love it. There are lots of little details inside the design. You could spend hours looking at it."

Oi, Max – you got enough wristbands, mate?

Not long after Arise you emigrated from your native Brazil to the U.S., where you still live today. What prompted that decision?

"Brazil is kinda detached. When you live there you really don't know or care what's going on in the rest of the world. We wanted to be able to live for music, but at the same time we didn't want to move to a big city. Phoenix was perfect. It's in the desert, it's quiet. I still love going back there after tour. I think the desert has some magic in it – it's mystic. We moved for the band. That's what made us different. Other bands wonder why it didn't happen for them – it's because of that. You've gotta go the extra mile and do things others don't want to. You gotta get your hands dirty and we were out for blood at that time."

Arise also prompted the longest tour you'd ever done, taking you around the world. How did that change you?

"We did shows with Sacred Reich, Napalm Death and Sick Of It All called New Titans On The Bloc tour. We couldn't get on Clash Of The Titans [co-headlined by Megadeth and Slayer], so Gloria had the great idea of doing our own tour, kind of making fun of it. We ended up playing Indonesia, then Russia. Over there, the tour was called Monsters Of Rock In The Ruins Of The Evil Empire. We played to 3,000 people in Moscow and we became much more aware of the world around us. What you see on CNN is different to what you see when you go somewhere yourself. It's a big propaganda machine. In Russia we saw lines of people queuing to buy bread. In Indonesia, we saw the power of the police. When it was getting too crazy they stopped the show, bambooed the kids and made 40,000 people sit down and be quiet. I'd never seen that show of force in my life before. It was incredible. I think all of that culminated in Chaos AD – the fruit of all that travelling. It opened our eyes and we ended up writing a much more political record. We also did some tours with Ozzy Osbourne. Zakk Wylde was reminiscing with me a few years ago and said he used to tell people, 'Sepultura play the heaviest stuff in the world, then you go to their tour bus after, and the music they're playing on their stereo is somehow 10 times heavier.' Our bus was always rocking. It was so loud, people couldn't even talk – it was an uncomfortable place to hang out. It was great..."

When Chaos AD was released Sepultura became even more successful. What was that like?

"I think the band got bigger *after* [the original line-up] broke up. It never felt like we were doing amazing, it actually felt like we were always struggling. Chaos AD came out on a major label in America. They sent a guy to listen to it and he thought it was going to be some rock shit he could play on the radio. We played him Refuse/Resist and Territory and I think those are great songs, but he said he couldn't do anything with them. Chaos came out in the era of grunge, when everybody was wearing flannel shirts. But Dave Grohl was a big Sepultura fan – you can see him wearing our merch in some Nirvana photos. He came out to our shows in Seattle all the time. I liked Nirvana. The early stuff was very punk and Dave said in the intro to my book that we were cut from the same cloth. I also liked Soundgarden's early stuff, which had more of a Black Sabbath influence. I never really liked Pearl Jam, though. For me it was a bit soft. Dave and I have never talked about each starting out fresh again, but we know the feeling because we've both done it in our careers. It's not easy at all, and I'm happy for him doing really well with Foo Fighters."

Did you feel under extra pressure on 1996 album Roots?

"Yeah. When you have Sharon Osbourne

GETTY

saying stuff like, 'They're about to become the next Metallica'… But when I think of Metallica, I'm glad we never turned into that. I like their first four records, but after that, not anything at all. Their early stuff – Ride The Lightning, especially – is what that kind of music was and never was again. If I'd stayed with Sepultura, maybe it would've turned to shit. Success can destroy people. You don't get angry anymore, because you're too rich and you have nothing to complain about. You're left with nothing to rebel against. What are you going to rebel against – having too much money to count? That's fucking stupid."

Do you think your split from Sepultura after Roots would've been harder now, in the age of social media? You would've likely received messages of support and of abuse…

"I don't know. It would definitely be a lot different. There would've been a lot more talk about it, for a start. At the time, a lot of people didn't even know I had left. I wrote a letter and sent it to magazines explaining why I was leaving and even today they still don't get it right. They say I left because Gloria was fired and that's bullshit. That never actually happened. Her contract was done. I left 'cause they wanted things that were not what we were about – big LA managers and rockstar stuff that I never thought we needed. I don't dream of having rockstar things. Even today, I don't give a shit about that stuff. My songs are not on the radio and it doesn't bother me one bit. I don't write for that. I say GRAMMYs are like haemorrhoids: eventually every asshole gets one. It's up to you, man. Your career is up to you. Some people get blinded by those things. They do everything to chase that. I'm not one of those people. I don't dream of owning the big houses or riding the expensive cars. I like spending my money on headphones and music. I don't have that problem."

"WE WERE NEVER IN IT FOR THE MONEY, GIRLS OR FAME"
MAX CAVALERA

Last year you did a tour where you played songs by your first ever side-project, Nailbomb. The venues were the polar opposite of the big shows you've played with Soulfly and Sepultura…

"Playing for 200 people a night on the Nailbomb tour was fantastic. People asked, 'You've done all those big shows, how can you come to this club?' But that's exactly why – because I *did* those big shows, and I enjoy going back to those small venues. They're at the heart of it, and why I liked metal in the first place. It's about what the music gives me. We were never in it for the money, girls or fame. I'm kinda glad the split from Sepultura happened and I had to go back and start again with Soulfly. It was great for my career, to go back and have to do it all over again. It made sure that my music stayed consistent, I didn't have to sell out and the anger on the first, self-titled Soulfly record is real. It's the 20th anniversary of that album later this year. We haven't prepared anything special for it, but the new Soulfly album is out in July and it is really a throwback to the first record. There are a lot of moments that are tribal on there and that's our way of commemorating it."

The first Soulfly album also continued the trend of collaborating with a wide range of people, which began on Roots. You're probably the only person who can say they've collaborated with Mike Patton, on Roots' Lookaway, and Fred Durst on self-titled's Bleed…

"I love that. It's one of my favourite things to do. Also, on side-projects like Killer Be Killed there's a real freedom. You're not attached to anything and there are no expectations. It is what it will be. Plus, I love talking to musicians, jamming with people, knowing their secrets, and finding out what they listen to. They give me great tips. I don't judge collaborations by fame. I judge them by the artist. That way I can work with Sean Lennon and Tom Araya on the same record [Soulfly's Primitive]."

How does it feel to be on the other side of that exploration into music – to have young musicians ask you for your advice?

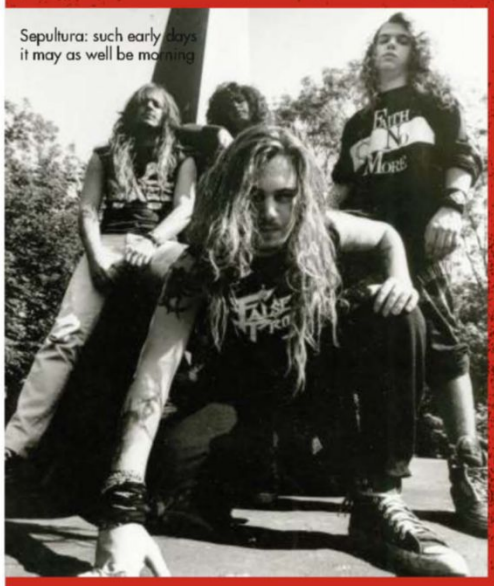
"I'm lost for words. Of course I can tell them the basics: work hard, and fight for your dreams, but I don't know exactly what to tell them. There is no manual explaining how to become successful. We did it by trial and error, good decisions and bad decisions. We made them all together. I'm so proud of playing with Zyon, my son [and current Soulfly drummer]. It's one of the best feelings in the world. It's overwhelming. We opened Chaos AD with an ultrasound recording of his heartbeat, before he was even born. Now we get to jam together. A lot of young fans come to our shows now, too. I pull them onstage, because I can't help it. I want people to experience that feeling. On this tour, one kid was six years old and he sang the Eye For An Eye chorus with me. There was a little girl who was eight years old, wearing a Soulfly shirt. It's crazy. Then you get all the old farts who grew up with my stuff. You see them with their white beards and you know they've been there from the start!"

When you look back on your career so far, how does that shape what you would like to achieve going forward?

"I'm proud of the records we've made to date, but the one thing I don't do is let them stop me. I'm always looking for a better album. I still think I haven't done a real masterpiece yet. I think that's still to come at some point. I know it will probably sound crazy for some people, after Soulfly, Roots and Arise, but in my search I think there's still more to do. It's a never-ending search. The comments I've had from people who've heard the new Soulfly record make me think I must be doing something right. I still get nerves before shows, believe it or not. But I think that's a great thing. Nerves are good, because they're cathartic. I think it's good to be like that, it shows you're still excited." **K!**

ARISE: EXPANDED EDITION IS AVAILABLE ON JUNE 15 VIA RHINO RECORDS. THE NEW SOULFLY ALBUM IS SET FOR RELEASE IN JULY THIS YEAR

"A yellow T-shirt? You can stand at the back, lad."


Sepultura: such early days it may as well be morning

Cavalera Conspiracy: so much camo

Soulfly in Russia: not impressed, apparently

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CULT STARS

SEND IN THE CLOWNS

Welcome to the peculiar world of Swedish metal stars AVATAR. Ahead of their return to the UK we join them in Paris for the all sensory AVATAR COUNTRY experience…

WORDS: AMIT SHARMA PHOTOS: ANDY FORD

Looks, as we are so often reminded, can be incredibly deceiving. With Johannes Eckerström – the frontman of Swedish metallers Avatar and the character at the helm of their unorthodox circus – it's virtually impossible not to judge the book by its cover. And yet backstage, ahead of their sold-out show at the 1,000-capacity Parisian venue Le Trianon, that mischievous 'here's Johnny' harlequin grin is nowhere to be seen.

Instead, a softly spoken gent in skinny black jeans and a Hawaiian shirt introduces himself – pushing his glasses back to inspect the new faces in the room. Surrounded by full-length mirrors in golden frames, foosball tables, old Steinmann pianos and vintage synthesisers, he recounts the beginning of his journey into the clownish vagrant seen relentlessly wagging his tongue in their videos…

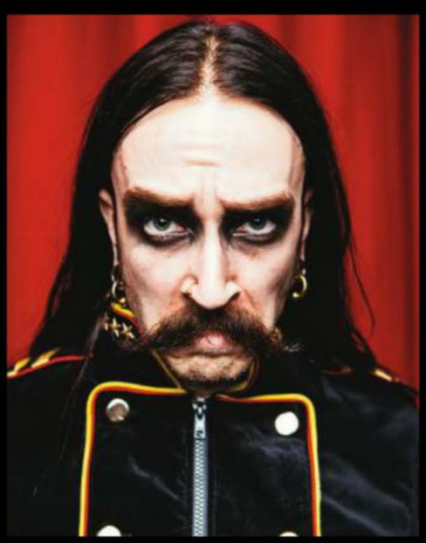
"Despite what people may assume from my looks, I haven't started needing therapy yet," he deadpans, his voice not much more than a whisper. "My childhood was happy and healthy. We all had lessons on the electric piano and were encouraged through classical music. I'm a middle child, though my younger siblings came a lot later – so I was the baby for a while and I still have that mentality. I think that's quite common for those who end up in showbusiness – they often tend to be the youngest, just like politicians are often the eldest. I loved Beethoven so much, I wanted to become a conductor when I grew up."

In many ways, Johannes ended up fulfilling that dream – albeit as a musical conductor of a different kind. He formed Avatar in 2001, with virtually the same line-up they have today, save for guitarist Tim Öhrström, who entered the fray just over a decade later. Tim joined Johannes, guitarist Jonas Jarlsby, bassist Henrik Sandelin and drummer John Alfredsson in time for their fourth album/breakthrough release Black Waltz, on which the quintet became a band reborn – starting with the video for its title-track…

"We needed to film it quickly," says Johannes, as his bandmates start rifling through their military costumes. "To fit me in context to the music, we decided on a scary clown character…"

It was an abrupt decision that would forever change the fate of the young hopefuls. That day the frontman looked in the mirror and "it just clicked" – today citing Eddie Izzard as an unlikely yet remarkably poignant example of someone who tried something different and ended up sticking with it. The light bulb revelation

Access all areas doesn't get much more access-y than this



not only registered with the lead track, but the hurdy-gurdy swing of their music as a whole.

"It was the moment we found out what our music *looked* like," the frontman explains. "It started to have a feel, a smell and a taste…"

If you're wondering where the difference between the Johannes speaking with K! now and the oddity that he will soon transform into lies, it seems they're merely different shades of the same person. "It's a bit like how you are on a Saturday night out compared to Sunday roast at Grandma's," he chuckles.

So how would this conversation be going if Johannes the clown was fielding questions?

"If I let that side of me out now, I doubt it would be a constructive conversation," he teases. "I don't think my behaviour and mindset would be fit for dialogue. I've read interviews where Corey Taylor says he puts on his mask and it brings out this other character. I guess with my face paint I am also covering my face, but it's also exposing. I feel more undressed, almost."

That's a damn sight more complex than those who dismiss the band's aesthetic as a gimmick would credit.

"I absolutely do not care for those who look at it that way," comes the reply, with not an ounce of hesitation. "If we release an album that is truly awful, everyone else can move on and never think about it again. Only five people in the world need to live with it *forever*. On the surface people see a guy dressed as a clown and if that doesn't suit expectation, it's easy to call it a gimmick. That's thinking skin-deep. But it's not a gimmick to *us*. Like with Rammstein, Tool or Slipknot, the visuals fit. The same goes for Foo Fighters. I see them as a visual band too, it's just that their music sounds like jeans and T-shirts."

The one true king and his royal bluds

"WE'RE TOO MUCH FUN TO BE SERIOUS"

JOHANNES ECKERSTRÖM

A knock on the door from the tour manager signifies it's time for the five members to get ready and transformations to take place. Johannes insists on doing his own make-up – partly because he's the only one who knows how, partly because his band can't really afford a make-up consultant out on the road with them. Judging from the ticket sales on this headline run, that could be about to change…

"I'm a big pro-wrestling fan," he shrugs, colouring in red and black circles around his eyes. "Steve Austin became the best in the business when he created his Stone Cold character. He couldn't have done it any other way. That persona came from within – a real place that already exists, magnified. Same goes for me. My name is still Johannes, I don't turn into Aragorn son of Arathorn!"

Once make-up is complete, with Joker-like exaggerations around his mouth above a thick layer of white, it feels a good time to explore the themes around this year's seventh full-length Avatar Country. Just then, Tim presents us with a coin worth one million Avataros.

"Buy yourself something pretty," smirks Johannes. "That coin is worth more than any other currency in the world. This is *real* money. It even has a picture of our king on it."

Ah yes – the king at the heart of the Avatar Country concept is in fact guitarist Jonas, "the saviour of mankind", who performs from a golden throne in their elaborate stage production. The frontman explains his royal majesty will be playing no less than seven solos in Legend Of The King. Suddenly it feels like this band are getting into character.

"You guys in England have your Queen, but it's not the same," says the clown, now sat behind an out-of-tune piano, softly holding the chords to Somewhere Over The Rainbow. He appears to be constantly smiling even when he's not.

"I hear she doesn't quite have a 100 per cent approval rating. The word 'avatar' comes from ancient Hinduism, when a god manifests itself on earth in the form of a human or an animal. Normally, people are reduced to choosing leaders among themselves. In Avatar Country, we ended up with this demigod. I won't pass judgement on others, but in truth there's only one true king."

What happens if someone doesn't address his royal highness formally?

"They all do," asserts the monarch – notably a man of few words. "And if they didn't, I would send them to prison. I would not call myself evil for doing it, I would call *them* treasonous. And anyways, death by hanging is always good fun. But it's not a big issue, because that would *never* happen – it simply does not compute. Would you call a flower a banana?"

Erm, probably not. It's a ridiculous notion that encapsulates this band in an unconventionally meaningful way – ludicrous on surface level, yet with a disarming amount of depth the further you dig in. The stage is set and the room is now theirs for the taking – it's show time.

"We're too much fun to be serious," says Johannes, in between songs. After 90 minutes of dizzying lights, puzzling theatrics and *royally* heavy noise, the band catch their breath upstairs. Half of Johannes' make-up has run down his face, coalescing into white beads of hard-earned sweat.

"Soon the whole world will be Avatar country!" he roars to jubilant cheers across the room. And despite the fading remnants of that joker smile circling his real grin, you get the feeling he's being deadly, deadly serious… K!

AVATAR COUNTRY IS OUT NOW ON CENTURY MEDIA. AVATAR PLAY DOWNLOAD FESTIVAL THIS JUNE – SEE THE GIG GUIDE FOR MORE INFORMATION

CITIZENS OF AVATAR COUNTRY

Unsure what to expect from the AVATAR live experience? This lot are convinced it will blow your mind…

LAURIE
30, PROVINS
"It's like this universe, more than music. Avatar is like watching theatre where the message is beautiful."

NICHOLAS
36, PARIS
"They're so crazy. It's an experience that's always different. It almost makes us feel like we're part of the show."

ALISSA
23, PARIS
"It's really deep and thought-provoking. They're a fun band to watch, too, because everyone gets into the spirit of it."

LILIAN
24, NEAR PARIS
"There's an element of escapism in the characters. But there's almost, like, this family vibe in the audience, too."

AMANDINE
25, PARIS
"I love all the circus stuff, the make-up… there's no-one else quite like them. They're the future of heavy metal."

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REVIEWS

KKKKK = CLASSIC **KKKK** = EXCELLENT **KKK** = GOOD **KK** = AVERAGE **K** = POOR

Ghost really didn't take kindly to people opening up papal disputes...

HERE COME THE GHOULS

GHOST usher in a new frontman and a new dark age on plague-tastic fourth album. Watch out for gratuitous saxophones...

GHOST
PREQUELLE
(SPINEFARM)

KKKKK

For all Ghost's obsession with the dark side, they've always given the impression of tongues wedged firmly in cheeks. Their satanic shenanigans have largely offered B-movie fun and escapism wrapped in supremely infectious, doom-lite songs. If you caught their spectacular set headlining Bloodstock last year, you'll probably recall, among the enormous stage show and genuinely impressive levels of showmanship on display, there were also bad jokes and a hokey accent from Papa Emeritus III that was more Sesame Street's Count von Count than Transylvania's most feared nocturnal bloodsucker.

But that Papa has now been supplanted, with the creepily decrepit Papa Zero ushering in a new era, alongside a sort-of new frontman in the comparatively thrusting Cardinal Copia. That process in itself has resulted in a complex storyline that's not the easiest to keep track of, but it does give Ghost the perfect opportunity to reinvent themselves – and this time out, they're taking us into a much darker world than the one they previously inhabited.

The spooky intro of Ashes sets the scene, with children reciting Ring A Ring O' Roses over an ominous droning buzz. As this gives way to the Black Death-themed Rats, it seems like business as usual. But closer attention reveals the song to be both allegorical and timely. '*In times of turmoil, in times like these / Belief's contagious, spreading disease,*' croons the Cardinal, as the Nameless Ghouls build a metal structure so polished you could see your own pustulating buboes in it. There's a harsher bite embedded in the chorus, however, to go with the grittier theme, which portrays destructive ideologies in the current cultural and political landscape as a modern-day plague.

You might not think you could get any more infectious than a song about plague rats, but that's only until you hear Dance Macabre. If Square Hammer, from the Popestar EP, smashed Kiss' disco-rock anthem I Was Made For Lovin' You into shards you could cut yourself on, it'd sound like this.

Elsewhere, Faith follows a big beat and tumbling guitar leads into another flawless melody and more musings on the nature of belief, before See The Light takes the baton for a stately march, with Cardinal Copia declaring, '*Every day that you feed me with hate I grow stronger.*' Again the lyrics are open to interpretation, but they mix a bitter taste into an Alice In Wonderland reference without name-checking Lucifer once. He does make a brief appearance in the fantastic and fatalistic Pro Memoria, but even here, it's a cameo, with the Grim Reaper as the real star of the show.

As with all Ghost albums so far, Prequelle is relatively brief. With one of its 10 tracks being the intro and two being instrumentals, it's really down to the bones here. Said vocal-free tunes are ace, with Miasma exploding into the best saxophone solo you'll hear in 2018, and Helvetesfönster reminiscent in parts of The Eagles' psych-rock classic Journey Of The Sorcerer (or the theme from The Hitchhiker's Guide To The Galaxy, as it's now more commonly known).

From gritty social commentary to '80s metal cheese and retro-futuristic space rock, this is an album that sees Ghost spreading their dark wings. A new age is truly upon us, so let the Ghouls be your guide. **PAUL TRAVERS**

Q&A TOBIAS FORGE
(ANONYMOUS PUPPET MASTER)

How did Prequelle all come together?

"I started work as soon as we got off the last cycle of touring. Well, we started in the studio mid-August 2017, so before we played Bloodstock, we'd kicked it off in the studio. However, we didn't start with a blank canvas. I already had a pretty vague idea of where some tracks and elements were going, but thematically I already had a very clear idea of what the album would be about, even before Meliora [2015]. This was always going to follow it. Making Meliora, I already had the two albums in mind and presented both to the producer, and he chose and said, 'I want to do Meliora.' It's never done start to finish in one go with Ghost. We're already compiling stuff for the next album. But then you can take a lot of different turns with it – things get intensified in the studio, 10am–6pm. That's when you work on it and things change."

"THIS ALBUM IS GOD'S WRATH – THE PLAGUE..."
TOBIAS FORGE

How easy is it to make things like the saxophone freakout on Miasma happen? Do you play?

"When I write a song, I write every instrument. This is how the drums go, this is the guitar, the bass... It's like a composition. If I was to choose one instrument that I do the most on, it'd be the guitar, but I am also a drummer, I can play bass, a little bit of keyboards. I'm more of a songwriter than I am an instrumentalist. For this record, if there's a saxophone part, I can hear it in my head, but I can't do it myself, so I call someone who's really good at sax. It's the same way you have a director telling an actor how to say a line: 'This is what I want it to convey.'"

There's a heavy theme about survival and the plague on the album. How come?

"I wanted to do Meliora as a godless album, and this as God's wrath – the plague. The time was right for that, with the world as it is – but one in Ghost's own style."

REVIEWS

DEVIL'S STILL FINE

The gospel according to ZEAL & ARDOR gets a second chapter

When Manuel Gagneux threw Devil Is Fine up on Bandcamp in 2016, it seemed to come out of nowhere. Rather than a Swiss-American's bedroom project, Zeal & Ardor's debut sounded like it had been unearthed from some muddy creek bed, where aeons of dirt, ash and blood mingled. The band's introduction hit with the force of a concept fully realised: black metal and Delta blues fused together by the idea of plantation slaves turning to Satan as a means of personal defiance of their masters. Its insurrectionary spirit was explicit in the cover, the sigil of Lucifer laid over the portrait of Robert Smalls, an enslaved African-American who led a rebellion aboard a Civil War ship and won.

Its uniquely radical formula surprised many. It was more surprising to its creator, when it received widespread critical acclaim and popularity in the metal community. Following it up was always going to be tricky, now the blues cat was out of the black metal bag. And if its binding concept is based in rebellion – liberation through the great adversary – how do you maintain such a charged spirit of resistance when you have become accepted?

It is perhaps not so odd, then, that Stranger Fruit sounds like only half a step forward, stranger in some places, but familiar in others. That is not to take away from the eye-bulging intensity on display here, though. Gravedigger's Chant revels in fire and brimstone as a blasphemous choir sways to a drunken piano groove, chords hammering home like nails into a coffin. The thrashing Fire Of Motion, meanwhile, is a crucible of cleaving guitars that temporarily burns away all bluesy impurities.

Yet against these moments of unholy fervour, there are some that merely preach to the converted. Servants and Row Row follow the established left-hand path so closely they come across as two-dimensional, lacking in diabolical energy, and Stranger Fruit starts to sound like Devil Is Fine 1.5. By contrast, the understated menace of the title-track's chilling vocals evoke more dread than a Friday The 13th box set. Similarly, Built On Ashes may repeat the doomed mantra, *'You are bound to die alone'*, but the glimpse of freedom in its overwhelmingly soulful melodies shows that there is still unexplored territory for Zeal & Ardor to exploit.

Make no mistake, though, despite the occasional rut, Stranger Fruit is a singularly raging proposition, and one that is still worthy of the Luciferian seal that adorns its cover. After all, the Devil always takes care of his own. JAMES MACKINNON

GRUESOME
TWISTED PRAYERS
(RELAPSE)

KKKKK

FOR FANS OF: Dying Fetus, Ingested, Exhumed

■ Counting current and former members of old-school death metal luminaries such as Exhumed, Possessed and Castrator in their ranks, Gruesome can be said to know a thing or two about wall-to-wall death metal unpleasantness. With Twisted Prayers favouring hulking grooves and filthy thrashings over mind-bending technicality, it's easy to get caught up in the diabolic exuberance that reigns throughout and which will undoubtedly lead to a minor epidemic of sprained necks. It's actually quite refreshing to hear this stuff sounding so rejuvenated and repurposed with quite as much wide-eyed vigour and psychotic energy as is on display here. Among the best tracks are opener Inhumane and the monstrous Fate, while Crusade Of Brutality would make a fitting soundtrack to such an endeavour, should you ever require one. But all are more than worthy – and the bonus cover of Possessed's The Exorcist absolutely destroys. DAN SLESSOR

BLEEDING THROUGH
LOVE WILL KILL ALL
(SHARPTONE)

KKKKK

FOR FANS OF: A Perfect Circle, Tool, Deftones

■ Following their initial split in 2014, Bleeding Through began teasing their return at the beginning of this year, leading up to this eighth full-length. While the Orange County quintet were closely affiliated with the metalcore that came at the turn of the millennium, there's always been a lot more to them than simply going heavy, then having a sung chorus. The opening church organs evoke a feeling of impending doom before unfolding into the melee of black metal blast beats and gargantuan guitars that form the foundation of the album's first proper song, Fade Into The Ash. The melting pot of metallic sounds is a strength they wisely play to on tracks such as Dead Eyes, Buried and Set Me Free. However, the more purist metalcore and beatdown-led numbers don't quite impress to the same level, with less aggression – and ultimately less definition – to separate them from the class of '99. All in all, though, it's an impressive return. AMIT SHARMA

WITCHSORROW
HEXENHAMMER
(CANDLELIGHT)

KKKKK

FOR FANS OF: Black Sabbath, Electric Wizard, Candlemass

■ Taking its name from Heinrich Kramer's infamous treatise on witchcraft, the Malleus Maleficarum, Witchsorrow's fourth LP Hexenhammer sees the Hampshire doomster trio unshackle their finest, most unreservedly cataclysmic sounds to date. Notably bleaker than 2015's excellent No Light, Only Fire soundscape, the miserablist trio's cacophony this time comes shaded in and washed out with hopelessness and squalling distress. Fleeting intro Maleficus proves deceptively inconsequential, but each of the six remaining tracks leave their mark. The funereal title-track bludgeons through – a monolith of torrential, primal despair. The Devil's Throne stokes the flaming pyre with a more uptempo, Luciferian attack. Demons Of The Mind trawls in the depths of the human psyche on irresistibly heavy metal hooks. By shatteringly unhinged closer Like Sisyphus, you'll be nightmarishly spellbound – under their hex without hope of escape. SAM LAW

WHEEL
THE DIVIDE
(UMBRELLA)

KKKKK

FOR FANS OF: A Perfect Circle, Tool, Deftones

■ The Divide is the second EP in as many years from Finnish prog quartet Wheel, and although it's teeming with ideas, it's a record that never quite manages to click into gear. Opening track Please begins with a stomping rhythm that promises much, but doesn't really go anywhere, while the dreary acoustics of It's Over Now never become more than a bit of a dirge. The EP's eight-minute-long centrepiece, Pyre, is the only point where the wheels are somewhat in motion, with guitarists James Lascelles and Roni Seppänen's riffs being pretty impressive. The problem is that, despite Wheel clearly having a vision for The Divide as something of a prog-rock odyssey, it all feels rather unremarkable, and not even the spikiness of James' politically-charged lyrics or the intricate solos on show can save it from getting completely lost in itself. This lot's wheel is just about still spinning, but they really need to pick up the pace if they want to go anywhere. JAKE RICHARDSON

DOPETHRONE
TRANSCANADIAN ANGER
(RIFF DEALER)

KKKKK

FOR FANS OF: Bongzilla, EyeHateGod, Church Of Misery

■ Given that Dopethrone are named after an Electric Wizard album, it's absolutely no surprise that this Canadian trio are fond of riffs, fuzz and as much weed as they can possibly find. But if you still need confirmation, the opening track on Transcanadian Anger is called Planet Meth, and it's as big a slice of sleazy, scuzzy, gonzoid street-doom as you'd expect. The same applies to Snort Dagger, Scuzzgasm and the fantastically named Wrong Sabbath. This is doom with a Motörhead swagger, that attended the school of Black Sabbath, but never graduated due to being far more interested in having a roll-up behind the bike sheds and playing shows than over-studying Tony Iommi's riffs, as is the case with some of the bands dealing in this stuff. As a result, rather than sticking to the rules, Dopethrone end up sounding like they genuinely don't have a fuck to give. But with riffs and vibes as heavy and nasty as this, that suits everyone involved just fine. NICK RUSKELL

BIG UPS
TWO PARTS TOGETHER
(EXPLODING IN SOUND)

KKKKK

FOR FANS OF: Shellac, Unwound, Big Black

■ On their third album, Brooklyn's Big Ups continue to explore the extremes of their loud-quiet slacker-punk dynamic with extra brutality and nuance. Imaginary Dog Walker, for example, starts with vocalist Joe Galarraga talking in monotone over a sparse and hypnotic melody. Little by little, the track increases in instrumentation and intensity until it's a dystopian drone of noise rock that would make Steve Albini jealous. But after exploding with visceral, nihilistic force, it quietens down to barely a pulse, before detonating once again with even greater fury. Elsewhere, Trying To Love is full of unsettling, off-kilter tenderness, PPP is a blast of vicious post-hardcore and In The Shade is a mesmerising but chaotic swirl of weird noise. A compelling, dizzying blend of chaos, commotion and beauty, these eight tracks are the sound of an entire world having an existential crisis before burning up in flames. MISCHA PEARLMAN

KATAKLYSM
MEDITATIONS
(NUCLEAR BLAST)

KKKKK

FOR FANS OF: Darkest Hour, The Haunted, Soilwork

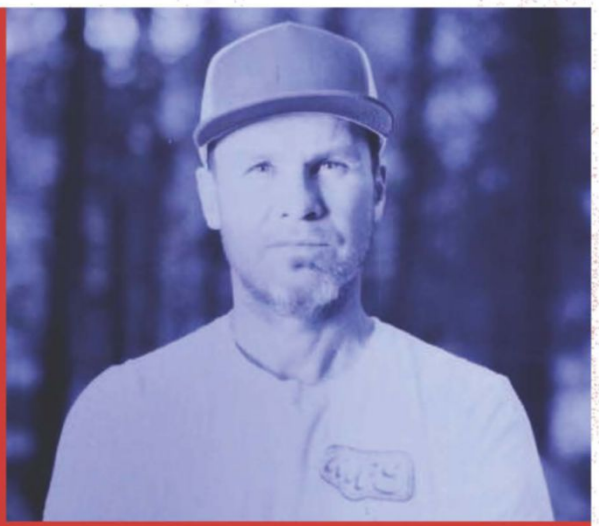
■ For a band who once coined the term 'Northern Hyperblast' as the title of a live album, death metallers Kataklysm are more interested in slowing things down these days. Songs such as Guillotine and In Limbic Resonance might come racing out of the traps, but for the most part the Canadian veterans deal in solid mid-tempo thrashing here. Of most interest are the intricate guitar leads that decorate many of these tunes, lending Meditations a sense of grace rarely associated with the old-school death metal swamps from which Kataklysm originally emerged. Less successful, however, are the occasions when their sound coalesces into something approaching metalcore. It might be difficult to argue with the title of What Doesn't Break Doesn't Heal, but its misjudged mixture of numbskull hardcore and modern metal is easier to fault. On Achilles Heel, however, Kataklysm come up trumps with a more commercial aesthetic, even if its melodic thrills will prove as painful to a death metal aficionado as a ruptured tendon. OLLY THOMAS

JEFF AMENT
HEAVEN/HELL
(NUCLEAR BLAST)

KKKKK

FOR FANS OF: Pearl Jam, Mark Lanegan

■ They say the road to hell is paved with good intentions, but for Pearl Jam bassist Jeff Ament it's paved with paranoid organs, environmental neglect and reality TV presidents. Case in point, Safe In The Car is a post-apocalyptic road trip of queasy rhythms and crazed visions, with glimpses of salvation as Angel Olsen's vocals puncture the gloom. It's an ominous, but strangely symphonic, mood piece and as with his previous two solo albums, Jeff is embracing his experimental side here. Through narcotised mumbles and body-dissociative percussion, Drugs emerges into a string-laden moment of clarity, while Choose Your Colour is an acoustic mantra that lights a cigarette on a mountainside to watch the world go up in flames. Admittedly, this is very much the sound of Jeff keeping the creative juices ticking over while his other band shift into gear. But if you were travelling the road to Kingdom Come, then Heaven/Hell makes for an appropriately dystopian soundtrack. JAMES MACKINNON



LIVES

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

BANG YOUR HEAD!

MACHINE HEAD smash the first of two massive nights in London...

MACHINE HEAD
ROUNDHOUSE, LONDON
18/05/2018
KKKKK

When Metallica dispensed with support acts on the opening legs of their epic 1991-92 Wherever We May Roam tour, billing the nights as An Evening With Metallica, they had five stone-cold classic metal albums from which to comb material for their expansive three-hour shows. Their Bay Area buddies Machine Head, who since 2014 have shamelessly aped the concept for their own tours, might not (respectfully) have the same embarrassment of riches to draw from, but they have experience, nous and sufficient energy and aggression to compensate. Cleverly, their production shrinks the Roundhouse stage to club size, ensuring an intimacy rarely felt in this beautiful, spacious venue. And with 3,000 fans relentlessly chanting the Oakland quartet's name long before their 8pm stage time, tonight – the first of two consecutive sold-out shows in North London – already feels like a genuine occasion before a chord has been struck in anger.

Seven songs – including a monumental Clenching The Fists Of Dissent and a furious Now We Die – pass before frontman Robb Flynn addresses the crowd at length. But when he does so, in a voice cracking with emotion, his monologue elevates the show further. He references his band's first London show, supporting Slayer at Brixton Academy in 1994, and thanks those who've stuck around for the ride, laughing at the fact that "700 beers are raised" each time he speaks. More poignantly, on this first anniversary of Chris Cornell's death, he reveals how the passing of Soundgarden's frontman hit him hard. "It didn't make sense," he says quietly, "and then it did make sense. Because sometimes I've gotten to that same dark place. Doing this shit helps keep that shit down." It's a striking introduction to Darkness Within, which soars high on those less-than-disguised Careless Whisper melodies, and one which seems to take the show to a whole new level.

Dipping back into the unfairly maligned The Burning Red, From This Day is dedicated to "old-school motherfuckers" and features no end of "headbang motherfuckers!" instructions from the irrepressible frontman. It's a set highlight, as is a vicious Ten Ton Hammer, which finds Robb demanding the floor open up so he can see "the lionhearts of London" in the circle-pits. And while this year's Catharsis album may have been released to a decidedly mixed reception, with the divisive Bastards parked tonight, the likes of Beyond The Pale and a nasty Triple Beam hit the spot perfectly.

There's bonus marks too for guitarist Phil Demmel who, in response to Robb teasing the crowd with accusations of tiredness, prefaces a wild Aesthetics Of Hate with the opening licks of Journey's Who's Crying Now. There's another trip back in time for Old, before Halo caps the night, with 3,000 hoarse voices carrying the chorus aloft.

"It's been awesome coming back to London," says Robb in parting, as "Machine fucking Head" chants ring out anew. A special evening from a band who are still only gaining momentum and power. PAUL BRANNIGAN

VIEW FROM THE MERCH DESK

Look carefully and... ooh, there's a swearword on that shirt. They probably sold hundreds. Something we imagine did far less trade, however, was the rather fetching line of black bomber jackets on offer. Seriously, have you been outside? Sell MH ice creams or something...

PHOTOS: ANDY FORD

Machine Head's gig inside the iceberg was a roaring success

Q&A ROBB FLYNN (VOCALS/GUITAR)

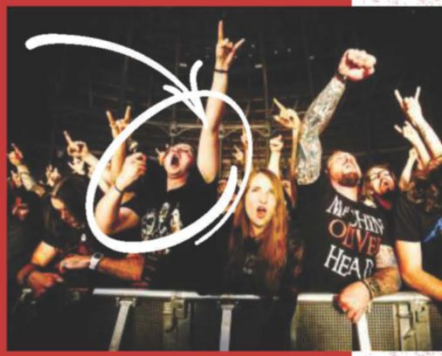
That was pretty intense. How was it for you?
"It was a rocker – a total banger, man. It was fun!"

Has this been a memorable European tour?
"It's been crazy – it's been phenomenal. We've done damn-near 50 shows, almost every one of them has been sold out, and it's been fucking incredible, man. There was so much trash talking about the record [Catharsis], and so to come out here and have such a successful tour feels really good."

The album may have divided opinion, but the songs from Catharsis seemed to fit really well into the set tonight...
"Yeah, it's been awesome. So the take-away from that is: everything you read on the internet is wrong!"

Famously, Machine Head have stopped playing at festivals. So, how are you going to be spending your summer?
"We're going to be taking a few weeks off, then going to Japan, then New Zealand and Australia, then we'll take our first proper break since the record dropped in January. After that, we'll have another U.S. tour, then South America, some European dates, another U.S. tour, and we'll be back with you next fall. You won't forget us, right?"

FACE IN THE CROWD



Is this you giving the horns to Machine Head? Well, you've won a shirt! Send a pic of your face and ticket to Feedback@kerrang.com to claim your loot!

DOUBLE TROUBLE

OHHMS and SVALBARD team up to lay waste to Glasgow

OHHMS
+ SVALBARD, SAPIEN, DEADEYES

GARAGE ATTIC, GLASGOW

19/05/2018

KKKKK

■ If you're ever feeling uninspired by heavy music, nights like this double-header between Canterbury post-doomers Ohhms and furious Bristol metal crew Svalbard will sort you right out. Seconds into Ohhms' asphyxiating, angular opener The World tonight, their perplexingly-named bassist Chainy Chainy wheels himself too quickly across the stage, resulting in a stray cable dragging down his whole amp-stack. Proceedings aren't derailed, though. As the livewire lad grabs a mic and launches himself headfirst into the front rows, chaos is embraced, and the whole room is invigorated.

Brilliant Bristolians Svalbard wield that visceral exhilaration as well. Following on from the doomy classic rock of Ayrshire openers Deadeyes and the sludgy excellence of Edinburgh tech-metallers Sapien, their sprawling soundscapes and wild-eyed anger are like pouring petrol on an already scorching fire. At the centre of it all, vocalist/guitarist Serena Cherry is the crucible around which the fury of songs from their awesome new It's Hard To Have Hope album pivot. Even struggling through a sketchy mix, songs such as Unpaid Intern and Feminazi?! fill this confined space with an ocean of noise, rage and atomic energy.

Ohhms frontman Paul Waller is a different breed, though. Working himself into a barefoot frenzy, he injects a sense of retro swagger and individualist mischief. The Magician shapeshifts with remarkable sleight of hand between charging ferocity and ponderous expanse, while Bad Seeds (cheekily dedicated to "big pharma") diffuses its hopelessness in a hallucinogenic haze. Even The Hanged Man – which packs a Godflesh-meets-Sabbath bludgeon to close out the set – can't snap us out of his hypnotically unhinged, lurching, happy-clapping grip.

It's a killer showing from two bands currently setting the British rock underground ablaze. Be grateful to live in such exciting times. SAM LAW

Svalbard: This is 'Bardcore

PHOTOS: RYAN JOHNSTON

Chainy from Ohhms was very upset about losing his shirt. And his bass. And...

WIEGEDOOD

+ SHRINES, JØTNARR

BLACK HEART, LONDON 22/05/2018

KKKKK

Belgian black metallers fill Camden with sound and fury

■ The primeval mystique that accompanies Wiegedood might suggest they only play druidic hollows. But in this sweaty attic there are no sigils made of branches, as on the cover of their new De Doden Hebben Het Goed album, just pure fire at eyebrow-singeing proximity. This intimacy proves to be tonight's greatest strength – and biggest weakness. Early on, Jøtnarr (from Colchester, obviously) get murky riffs churning like treacle in a cement mixer, and while Shrines do construct monoliths of guitar, they struggle to reach hyper-death mode. Wiegedood's presence, on the other hand, is announced by the cochlea-skewering guitars of Swanesang and frontman Levy Seynaeve's screams. The aim is not merely to crush, though. Ambient passages of sepulchral calm go on long enough to make you lean in closer. And then, when they blast back in, the force could shear faces from skulls. Sadly, during the calms, loudmouths suck all arcane vibes out of the room. Levy's response is simple. "Shut the fuck up," he growls, before Cataract unloads fresh hellfire. Any other night, the 'Dood would have ruled this place, but thanks to the inane chatter, tonight they're simply good. **JAMES MACKINNON**

RUSSIAN CIRCLES

+ BRUTUS, BOSSK

OVAL SPACE, LONDON 16/05/2018

KKKK

A night of decimating noise from the Chicago post-metal kings

■ At a certain volume, Russian Circles cease to be a sensation that enters through your ears, but something that sinks in through your pores. Your guts reverberate, your teeth rattle to numbness within your skull, as if every cell in your body were reconstructing itself to the sounds they're making. Through the smoke permeating this bare-bones warehouse comes an even hazier rumble, as openers Bossk make beers and knees quake with sludgy nebulae of fuzz. More adrenalised than their counterparts this evening, post-everything rockers Brutus careen along on skittering guitars and car-crash percussion, with Stefanie Mannaerts' howls injecting glass-shattering ferocity to the band's sonic flash-bang grenades. For sheer shock and awe, though, Russian Circles are a force of nature. Colossal grooves and sustained single notes roar like wind blowing through some Himalayan ravine, and the air even seems to thin as Afrika reaches its howling, climactic peak, before Youngblood dives into steamrolling riffs of planet-destroying magnitude. Whether you sway, headbang or stand transfixed in mountainous wonder, Russian Circles will bring you back down to your knees. **JAMES MACKINNON**

Floor Jansen's Tommy Cooper impression was really good

NIGHTWISH

SAKU SUURHALL, TALLINN 18/05/2018

KKKKK

Symphonic metal legends leave the faithful in pieces at huge arena show

■ The crowd can still be heard as Nightwish head down the corridor to their dressing rooms post-show. The band are ecstatic. Singer Floor Jansen – already out of her high-heeled stage shoes – is embraced by keyboard player Tuomas Holopainen, the mostly Finnish band's songwriter. "That was great – the energy..." he gasps, unable to finish.

Outside, over 7,000 equally happy souls spill out into the streets of Tallinn, Estonia's capital. They've just witnessed the first of many arena shows Nightwish will be playing this year. It's also been a trip back in time, with the band demonstrating that its current (and definitive) line-up can transform even their least known material into foundations-shaking spectacles.

It's a gig that shows the distance travelled. There's enough pyro to singe even Rammstein's eyebrows, and the rarely-aired Devil & The Deep Dark Ocean (from 1998's Oceanborn) sounds every bit as flat-out awesome as the more familiar Wish I Had An Angel and Élan. Scenes of a lamplit forest accompany Gethsemane, another deep cut, along with the legend 'The love, the pain, the hope', simple words that nevertheless summarise the sextet's masterful delivery of emotion.

During Dead Boy's Poem, guitarist Emppu Vuorinen distils into a few notes what many six-stringers fail to find in 50, and at the show's climax, Floor launches skyward a series of satellite-destroying highs to give Ghost Love Score the dramatic ending it always deserved. It's a classic arena performance, but despite the size of the venue and all the production bells and whistles, there's still an overwhelming sense tonight that this is to do with real people, in their masses, finding a connection. By the time this tour nears its end with three massive UK gigs in December, Nightwish will be among rock's biggest success stories. More than that, they will be among its most deserving, too. **STEVE BEEBEE**

PHOTOS: PAUL HARRIES

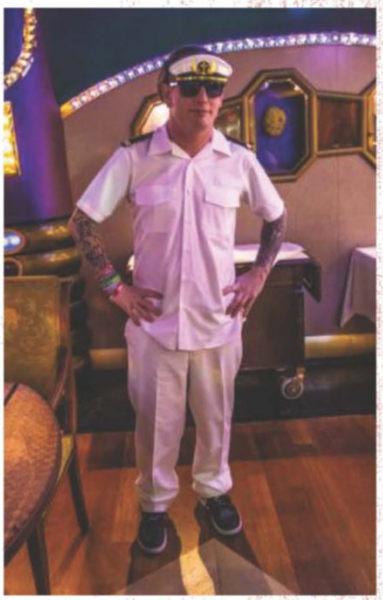
So someone does have a light, then?

GET IN THE VAN

STONE SOUR

Corey and co have more fun than most on the road. Evidently...

PHOTOS: MATTHEW 'STUBS' PHILLIPS



WHAT GOES ON TOUR...

Frontman COREY TAYLOR gets all sweary (obvz) and takes us backstage...

Our favourite movie to watch on the tour bus is... Smokey And The Bandit.

The golden rule of our tour bus is... Fuck you!

The one essential rider request is... Coffee.

The first thing we do when we get to a venue is... Shit.

Our dressing room music of choice is... Loud.

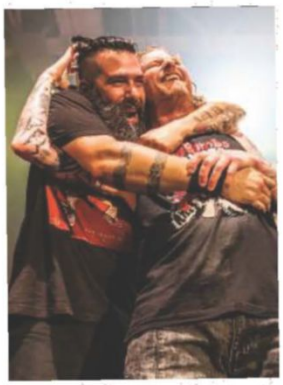
The one phrase you're likely to hear on repeat on our bus is... 'Fuck everybody.'

The tour bus usually smells like... Socks and farts.

The atmosphere before we go onstage is like... HURRY THE FUCK UP.

We pass our free time before shows by... Pissing people off.

The saddest thing about leaving tour to go home is... Nothing. Get me home.



GIG GUIDE

NO SLEEP 'TIL CAMDEN

TWIN ATLANTIC blast back at this weekend's CAMDEN ROCKS festival

Q&A SAM McTRUSTY
(VOCALS/GUITAR)

You've just wrapped up some headline shows after being away for a year. Is it good to brush off some live performance cobwebs?
"It's nice! It's a shock to the system because I've been sitting in the studio for a year, and we did some headline shows to refresh a little bit and find some more inspiration. So, it's nice to be out on the road for a different reason than the one I'm used to, but it's working out so far!"

Sounds good. This weekend you're playing Camden Rocks, which has a good mix of bands and a lot of newcomers, too. Feeling inspired?
"It's pretty cool, because we've always tried to pride ourselves on being a band that can just fall into any genre, and we get excited to play festivals that have such an eclectic group of bands. And to get to play alongside newer bands is actually a compliment to us because that is the most exciting end of the music world, in my opinion."

Would you say these smaller one-day festivals are important for bands to cut their teeth at?
"They're kinda like the grassroots that feed the bigger monster festivals, so without them the big ones just become these big corporate older bands that kinda suck the life out of this whole industry. They're the types of festivals that we started off at, and without them the bigger ones can't exist. They're vital."

The festival takes over London's home of rock in Camden. Is that hallowed ground for you?
"The last time I was in Camden was in February and I got so fucking wrecked (*laughs*). Every time we go to Camden, we play a life-affirming gig – it's always been a bit of a pilgrimage to go to Camden if you're from Glasgow. Whenever we go back there it's either nostalgic or cringey from the questionable life choices you make (*laughs*)."

> **"THE LAST TIME I WAS IN CAMDEN, I WAS WRECKED!"**
> SAM McTRUSTY

You've been locked away writing a new album in the last year – what can you tell us about it?
"Probably not much, apart from we're going through such a massive change, in a way that most bands don't really do. Anyone who knows our band or cares about our band will definitely not expect the sound that we're making – or how we're making it – because since we've started we've been lucky to be in big professional studios all the time and work with really renowned, experienced producers. This time, we wanted to do the exact opposite, so we built our own studio in Glasgow and are producing the record in a very small, humble way. We're getting a much bigger, more experimental sound."

Interesting... Will it still be guitar-heavy?
"Everything we do will always be centred around the guitar because it's the music we grew up with – it's the music that gave us fucking life, really. So whenever we try to write a song my brain is just pre-programmed to record structures with a guitar – it's like a muscle memory. But it's a much more multi-instrumental record."

Does it feel good to have everything under your control?
"Yeah, I think with age and experience you develop confidence; it's not an overnight thing, but because we have worked with these prolific producers who, when they're not working with us, they're working with world-fucking-dominating bands, we've learned so much. Now we've got a bit more control, we're recapturing the initial magic and getting way closer to it, so it's much more fun."

DATES

NORWICH Waterfront May 30, **SOUTHAMPTON** Engine Rooms June 1, **LONDON CAMDEN ROCKS FESTIVAL @** various venues 2, **CARDIFF** Tramshed 3. Support: Bellevue.

WORDS: JAMES HINGLE PHOTO: ANDY GALLAGHER

NOW BOOKING

☆ = JUST ANNOUNCED

2000TREES FESTIVAL Line-up: Enter Shikari, At The Drive In, Basement, Arcane Roots, Creeper, Hell Is For Heroes, Touché Amoré, Turbowolf, Gold Key, Black Foxxes, Boston Manor, Conjurer, SHVPES, Loathe, Chapter And Verse, Holding Absence, Holiday Oscar, Ho99o9, The Xcerts, Black Peaks, Hellions, Dream State, Slatface, Press to MECO, Fangclub, Gallops, Nervus, Black Futures, Gender Roles, Bitch Falcon, Lady Bird, Sun Arcana, Haggard Cat, Sean McGowan, Frightened Rabbit, Blood Red Shoes, And So I Watch You From Afar, My Vitriol, Black Honey, Queen Kwong, VUKOVI, Blood Command, DEAD!, Brutus, Funeral Shakes, Nova Twins, Bloody Knees, Gloo, Muskets, P D Liddle, No Violet, Phoxjaw, Warshy, Sœur, Twin Atlantic, Moose Blood, SikTh, We Were Promised Jetpacks, Meat Wave, Palm Reader, mastersystem, Courage My Love, The Kenneths, Intechnicolour, Woes, Mantra, Frauds, Nelson Can, Groundculture, Avalanche Party, Cove, Reigning Days, Pins, Swedish Death Candy, Forever Cult, Mallory Knox, Skinny Lister, Dream Wife, Will Varley, Beans On Toast, Raging Speedhorn, Demob Happy, Vodun, Imperial Leisure, Asylums, Sick Joy. Cheltenham Upcote Farm July 12 – 14.

AGAINST THE CURRENt Dublin Academy September 15, Bristol SWX 17, Southampton Engine Rooms 18, Norwich Waterfront 19, Birmingham O2 Institute 21, Leeds Stylus 22, Manchester O2 Ritz 23, Glasgow Garage 25, Newcastle Riverside 27, London O2 Forum Kentish Town 29.

A PERFECT CIRCLE O2 Apollo Manchester June 12, London O2 Academy Brixton 13, O2 Academy Glasgow December 2, Manchester Victoria Warehouse 3, London SSE Arena Wembley 5.

ALEXISONFIRE London O2 Academy Brixton June 11. Support: Cancer Bats, Gold Key.

ALICE IN CHAINS O2 Academy Leeds June 16, London O2 Shepherd's Bush Empire 17.

ARCTANGENT Line-up: And So I Watch You From Afar, Pianos Become The Teeth, Foxing, Giraffes? Giraffes!, Jamie Lenman, Rolo Tomassi, Alpha Male Tea Party, Talons, Tangled Hair, Svalbard, Gulfer, Body Hound, Glassjaw, Shellac, La Dispute, Arcane Roots, Alcest, Zeal & Ardor, Black Peaks, VENNART, Delta Sleep, Telepathy, People Like Milk Products (Memory Of Elephants & Chiyoda Ku Big Band), Scalping, Wren, Jo Quail, VLMV, Vasquez, Mouse On The Keys, Plini, Tides Of Man, OHHMS, Poly-Math, Jean Jean, Pijn, Conjurer, Blueneck, Boss Keloid, Mol, Orchards, Halo Tora, Bad Sign, Natalie Evans, Death And The Penguin, Coldbones, Black Futures, Seven Colour Drive, Codices, Only Echoes Remain. Bristol Fernhill Farm August 16 – 18.

AUGUST BURNS RED Birmingham O2 Institute December 8, Manchester Club Academy 9, Glasgow Garage 11, Bristol Fleece 12, London O2 Academy Islington 13.

BEYOND FEST Line-up: Basement, Arcane Roots, Grumble Bee, Slatface, Holding Absence, Milestones, Bitch Falcon, Groundculture. Manchester Academy July 15.

BIFFY CLYRO Dublin Helix September 15, Belfast Waterfront 16, Cardiff St David's Hall 18, Birmingham Symphony Hall 19, Edinburgh Usher Hall 21, Manchester Opera House 22, London Royal Albert Hall 24.

BLOODSTOCK Festival Line-up: Judas Priest, Gojira, Nightwish, Emperor, DevilDriver, Watain, Orden Ogan, Fozzy, Combichrist, Memoriam, Septicflesh, Doro, Bloodbath, Cannibal Corpse, At The Gates, Kamelot, Mr. Big, Alestorm, Suicidal Tendencies, Venom Inc., Jasta, Wednesday 13, Amaranthe, Orphaned Land, Doro, Bleed From Within, Exhorder, Ingested, Mantar, Pallbearer, Vola, Sangre, Dead Label, Doomsday Outlaw, Underside, King Leviathan, Fahran, Conjurer, Power Trip, A Forest Of Stars, Alien Weaponry, Bio-Cancer, Nailed To Obscurity, Evergrey, Monument, Sodomized Cadaver, Deity's Muse, Limb, With The Dead. Derby Catton Hall Park August 9 – 12.

BODY COUNT Ft. Ice-T London KOKO Camden June 12. Support: Astroid Boys, Crisix.

BOOMTOWN FESTIVAL Line-up: Limp Bizkit, Enter Shikari, Napalm Death, Soulfly, Capdown, Idles, Ho99o9, Earth Crisis, Hacktivist, Turbowolf, Sonic Boom Six, Voodoo Glow Skulls, Random Hand, Adolescents, Jaya The Cat, The Rumjacks, Inner Terrestrials, Moscow Death Brigade, Samsara Blues Experiment, Haggard Cat, [Spunge]. Winchester Matterley Estate August 9 – 12.

THE BRONX Manchester Gorilla June 8, London Camden Electric Ballroom 10. Support: Culture Abuse.

BULLET FOR MY VALENTINE London Alexandra Palace November 10, Cardiff Motorpoint Arena 11. Support: Of Mice & Men.

CAMDEN ROCKS Festival Line-up: Twin Atlantic, PiL, Beatsteaks, Raging Speedhorn, Sonic Boom Six, The Red Paintings, SHVPES, Ducking Punches, Carcer City, Press to MECO, Gold Key, Skarlett Riot, Death Remains and more! Camden @ various venues June 2.

CANCER BATS Exeter Cavern June 9, Plymouth Junction 10, Southend Chinnerys 12, Bournemouth Old Fire Station 13, Dover Booking Hall 14.

CLUTCH O2 Academy Bristol December 18, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Brixton Academy 21, O2 Academy Birmingham 22.

☆ **DAMNATION FESTIVAL** Ihsahn, Anaal Nathrakh, Batushka, The Ocean, Ghost Bath, Rosetta, Saor, Arabrot, MOL, Insanity Alert, Inkpig. Leeds University November 3.

DANZIG Glasgow Barrowlands August 6, London O2 Academy Brixton 7.

DEAD! London Camden Underworld October 5.

DEATH CAB FOR CUTIE London King's Cross Scala June 19.

DEAD! London Black Heart Camden June 11. Support: Death Blooms.

DEF LEPPARD Cardiff Motorpoint Arena December 4, London O2 Arena 6, Nottingham Motorpoint Arena 8, Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 12, Sheffield FlyDSA Arena 14, Liverpool Echo Arena 15, Birmingham Arena 17. Support: Cheap Trick.

DOWNLOAD Festival Line-up: Ozzy Osbourne, Avenged Sevenfold, Guns N' Roses, Marilyn Manson, BABYMETAL, Asking Alexandria, Black Veil Brides, Alexisonfire, Bullet For My Valentine, Rise Against, Parkway Drive, Body Count, The Hives, In This Moment, Neck Deep, Meshuggah, Mayday Parade, The Pink Slips, WSTR, Dream State, Black Stone Cherry, Boston Manor, Cradle Of Filth, DragonForce, Hatebreed, Inglorious, Marmozets, Monster Truck, Shinedown, The Struts, The Temperance Movement, Thunder, Volbeat, Whiskey Myers, Bury Tomorrow, Corrosion Of Conformity, Dead Cross, Jonathan Davis, Kreator, L7, Powerflo, Thrice, Turbonegro, You Me At Six, Cancer Bats, Employed To Serve, Jamie Lenman, Milk Teeth, Puppy, Stick To Your Guns, Stray From The Path, The Bottom Line, The Bronx, The Faim, The Maine, All Them Witches, Baroness, blessthefall, Death Blooms, Enmure, Gold Key, Higher Power, Knocked Loose, Koyo, Malevolence, Miss May I, Myrkur, No Hot Ashes, Plini, Rolo Tomassi, SHVPES, Sun Arcana, Tesseract, The Hyena Kill, Thy Art Is Murder, Tigress, Wayward Sons, Zeal & Ardor, Avatar, Hell Is For Heroes, Andrew W.K., CKY, Nothing More, Culture Abuse, Lawnmower Deth, Starcrawler, Bad Religion, Dead!, Being As An Ocean, A, Black Foxxes, Bad Cop/Bad Cop, Igorr, Loathe, Kaiser Franz Josef, Helpless, Cellar Darling, Anchor Lane, Ecca Vandal, Napalm Death, Massive Wagons. Derby Donington Park June 8 – 10.

EUROPE Manchester Academy September 14, Glasgow Barrowland 15, O2 Academy Newcastle 17, Nottingham Rock City 18, O2 Institute Birmingham 19, Cardiff St. David's Hall 21, Portsmouth Pyramids Centre 22, London Royal Albert Hall 23, Brighton Dome 24. Support: King King.

FOO FIGHTERS Manchester Etihad Stadium June 19, London Stadium 22 – 23. Support: Wolf Alice (19 and 22 only), Frank Carter & The Rattlesnakes (22 only), The Kills (23 only), Slaves (23 only).

THE GASLIGHT ANTHEM London Eventim Apollo Hammersmith July 20 – 21, Dublin Vicar Street 23, Glasgow Barrowland 24, Manchester Eventim Apollo 25. Support: The Flatliners, Matthew Ryan.

GLASSJAW London O2 Academy Brixton August 18.

☆ **GOOD CHARLOTTE** London Alexandra Palace February 20, 2019.

GRAVEYARD Sheffield Leadmill November 30, Leeds Key Club December 1, Nottingham Rescue Rooms 2, Glasgow G2 3, London Scala 5, Manchester Academy III 6, O2 Academy2 Birmingham 7, Bristol Thekla 8.

HAGGARD CAT Plymouth Junction June 12, Southampton Joiners 13, Brighton Green Door Store 14, Gloucester Out Of Key Studios 15, Leicester Shed 16, Ayre Harleys 17. Support: Patrons.

HALESTORM Dublin Academy September 19, Belfast Limelight 20, O2 Academy Sheffield 22, O2 Academy Glasgow 23, O2 Academy Birmingham 24, O2 Apollo Manchester 26, London O2 Academy Brixton 28, O2 Academy Bristol 29.

HEAVY SCOTLAND Line-up: Carcass, Gama Bomb, Nervosa, Perpetua, Decapitated, Exhumed, Hate, Corrupt Moral Altar, OST + Front, Martyrium, Sisters Of Suffocation, Whorion, Defacer, Children Of Bodom, Ensiferum, Bleed From Within. Edinburgh Corn Exchange August 31 – September 2.

HOLLYWOOD VAMPIRES Birmingham Genting Arena June 16, Manchester Arena 17, Glasgow SSE Hydro 19, London SSE Arena, Wembley 20. Support: The Darkness, The Damned.

IRON MAIDEN Newcastle Metro Radio Arena July 31, Belfast SSE Arena August 2, Aberdeen AECC BHGE Arena 4, Manchester Arena 6, Birmingham Genting Arena 7, London O2 Arena 10. Support: Killswitch Engage.

JARET REDDICK Birmingham O2 Institute2 September 15, Liverpool Arts Club 16, Sheffield Plug 17, Cardiff Globe 18, London Dingwalls 19.

JONATHAN DAVIS Manchester Club Academy June 6, London O2 Academy Islington 7.

KARMA TO BURN London Camden Black Heart June 18, Exeter Cavern 19, Bristol Exchange 20, Coventry Phoenix 21, Manchester Rebellion 22, Newcastle Think Tank? 23, Glasgow Cathouse 24, Leeds Temple Of Boom 25, Milton Keynes Craufurd Arms 26, Oxford Cellar 27, Bournemouth Anvil 28. Support: Desert Storm.

KILLING JOKE Nottingham Rock City November 2, O2 Academy Leeds 3, Newcastle University 4, Glasgow Barrowland 6, Manchester Academy 7, Birmingham O2 Institute 9, O2 Academy Bristol 10, Southampton Guildhall 11, Cambridge Corn Exchange 13, Norwich UEA 14, O2 Academy Oxford 16, London Roundhouse Camden 17.

☆ **KNUCKLE PUCK** Bristol Fleece October 3, Southampton 1865 4, London Camden Electric Ballroom 5, Leeds Key Club 6, Nottingham Rescue Rooms 7, Glasgow SWG3 9, Newcastle Riverside 10, Manchester Club Academy 11. Support: Tiny Moving Part, Movements.

LEPROUS Leeds Brudenell Social Club September 21, Manchester Gorilla 22, Birmingham O2 Institute2 23. Support: Agent Fresco.

THE MAINE London Camden Dingwalls June 6, Manchester Deaf Institute 7.

MARMOZETS London O2 Forum Kentish Town October 19.

MELTDOWN FESTIVAL Line-up: Nine Inch Nails, Deftones, Placebo, My Bloody Valentine, Mogwai, 65daysofstatic, Alcest, MONO. London Southbank Centre June 15 – 24.

MODERN LIFE IS WAR Brighton Haunt June 25, Leeds Brudenell Social Club 26, Bristol Exchange 27, London Camden Underworld 28.

MYLES KENNEDY Edinburgh Liquid Rooms July 2, Belfast Limelight 4, Dublin Academy 5, O2 Academy2 Liverpool 7, Leeds Stylus 8, Norwich Waterfront 10, London Palladium 29 (full band).

NIGHTWISH London SSE Arena Wembley December 8, Birmingham Arena 10, Manchester Arena 11. Support: Beast In Black.

OUTBREAK Fest Line-up: Code Orange, Turnstile, Cro-Mags, Floorpunch, Angel Dust, Fury, Jesus Piece, Big Cheese, Servitude. Leeds Canal Mills June 16 – 17.

PEARL JAM London O2 Arena June 18 – 19.

☆ **PALAYE ROYALE** Glasgow King Tut's October 3, Manchester Academy III 3, London Camden KOKO 5.

PARADISE LOST Halifax Lantern September 22.

PHIL CAMPBELL AND THE BASTARD SONS Blackpool Waterloo Music Venue November 9, Stoke Sugarmill 10, Glasgow G2 11, Inverness Ironworks 13, Newcastle University 14, York Fibbers 15, Manchester Rebellion 16, London Boston Music Room 17, Norwich Waterfront Studios 19, Birmingham Asylum 20, Cardiff Globe 22, Portsmouth Wedgewood Rooms 23, Plymouth Junction 24.

PILE UP FESTIVAL Line-up: A Wilhelm Scream, Oceans Ate Alaska, Teenage Bottlerocket, Our Hollow, Our Home, Napoleon, Kingdom Of Giants, Invisions, Death Remains, Skarlett Riot, Ravenface, Veridian, Chapter & Verse, Bellevue Days, Black Orchid Empire, Tenements, Silent Screams, Siamese, Falling Red, Palm Reader, Wars, Cove, Woke Up Dead, Bury The Traitor, Kill The Ideal, Deadaudiosaints, 76 Calling. York Fibbers June 22 – 23.

QUEENS OF THE STONE AGE London Finsbury Park June 30. Support: Iggy Pop, The Hives, Run The Jewels, Brody Dalle.

RAMBLIN' MAN Fair Line-up: Halestorm, Blackberry Smoke, Sons Of Apollo, Steve Earle And The Dukes, Steel Panther, The Cult, Matt The Hoople, Me And That Man. Maidstone Mote Park June 30 – July 1.

READING & LEEDS Festival Line-up: Fall Out Boy, Panic! At The Disco, Nothing But Thieves, Wolf Alice, Papa Roach, UNDERØATH, Waterparks, Creeper, Sum 41, Beartooth, Nothing,Nowhere, Hollywood Undead, Slaves, Don Broco, Billy Talent, Deaf Havana, Milk Teeth, Mike Shinoda, Skindred, Trash Boat, Dinosaur Pile-Up, The Used, The Xcerts, The Faim, Black Peaks, Blood Youth, SHVPES, Man With A Mission, Ecca Vandal, Normandie, Sleep Token, Death From Above, Royal Republic.. Reading Richfield Avenue and Leeds Bramham Park August 24 – 26.

REBELLION FESTIVAL Line-up: Public Image Limited, The Menzingers, The Vandals, Buzzcocks, Stiff Little Fingers, Discharge, The Exploited, Ruts DC, Lagwagon, UK Subs, The Adolescents, Raw Power, Toxic Reasons, DRI and many more! Blackpool Winter Gardens August 2 – 5.

RECKONER FESTIVAL Line-up: Employed To Serve, Lite, Aiming For Enrike, The Fierce And The Dead, Vasa, Body Hound, Trigger Thumb. Sheffield Fusion & Foundry October 13.

SIKTH Stoke Underground September 12, Newcastle Think Tank? 13, Sheffield Plug 14, Liverpool Hangar 34 15, Cardiff Globe 16, Plymouth Junction 18, Southampton Engine Rooms 19, Oxford Bullingdon 20. Support: Loathe.

☆ **STATE CHAMPS** Dublin Academy October 22, O2 ABC Glasgow 23, Newcastle Northumbria Institute 24, Manchester Academy 26, London Camden Roundhouse 27, Norwich UEA 29, O2 Academy Leeds 30, O2 Institute Birmingham 31, O2 Academy Bristol November 1.

STONE FREE FESTIVAL Line-up: Megadeth, Scorpions, Yes, Roger Hodgson, Joanne Shaw Taylor, Buckcherry. London O2 Arena June 16 – 17.

STONE SOUR Manchester O2 Apollo June 17, London Camden Roundhouse 18, Nottingham Rock City 19.

THE STORY SO FAR Bristol SWX October 5, London O2 Forum Kentish Town 6, Birmingham O2 Institute 7, Leeds Beckett SU 9, Glasgow Garage 10, Newcastle Riverside 11, Manchester O2 Ritz 12, Southampton Engine Rooms 13. Support: Citizen, All Get Out.

THE STRUTS London Camden KOKO June 18, Manchester Gorilla 20.

TECH FEST Line-up: The Acacia Strain, The Contortionist, Cyclamen, Amogh Symphony, Vola, DVSR, Jinjer, Tides From Nebula, Voyager, Bloodshot Dawn, Rishabh Seen, The Surrealist, Damned Spring Fragrantia, Chris Schiermann, Siamese, Stomb, Leeched, You Win Again Gravity, SikTh, Protest The Hero, Conjurer, Norma Jean, Employed To Serve, Heart Of A Coward, Betraying The Martyrs, Ingested, Martyr Defiled, From Sorrow To Serenity. Newark Showground July 5 – 9.

THRICE London Electric Ballroom Camden June 9.

TOUCH DOWN FESTIVAL Line-up: Mallory Knox, Jolan, Homebound, Seek Solace In Ruin, Wolfpeake, Northshore, Winter Band, Dalzell, Ivory Veins. Workington Jane Street July 14.

TOUCHÉ AMORÉ Portsmouth Wedgewood Rooms July 10, London Dome 11, Nottingham Rescue Rooms 12. Support: Gender Roles.

TREMONTI O2 ABC Glasgow June 28, London O2 Shepherd's Bush Empire 29, O2 Institute Birmingham 30, Belfast Limelight July 2, Dublin Academy 3, Portsmouth Pyramids 5.

TWIN ATLANTIC Norwich Waterfront May 30, Southampton Engine Rooms June 1, Cardiff Tramshed 3. Support: Bellevue Days.

WEDNESDAY 13 Dublin Tivoli August 7, Belfast Limelight 8, Glasgow Garage 9.

WITHIN TEMPTATION O2 Academy Birmingham November 9, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton 13.

WOES Edinburgh Opium June 21, Inverness Tooth & Claw 22, Dundee Beat Generator 23, Glasgow Garage Attic 24.

KNOCKED LOOSE

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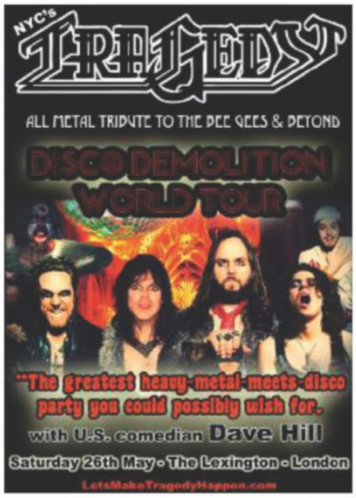

To advertise call: Daisy Perkins on 0207 078 8429 e.mail daisy@wastedtalent.com

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T: 0207 078 8429
E: FEEDBACK@KERRANG.COM
W: KERRANG.COM

EDITORIAL

EMAIL: FIRST.LASTNAME@KERRANG.COM

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CONTRIBUTORS
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PHOTOGRAPHERS
Tom Barnes, David Bergman, Lindsey Byrnes, Chris Casey, Ian Collins, Carrie Davenport, Andy Ford, Andy Gallagher, Paul Harries, Jeremy Harris, Lisa Johnson, Andrew Lipovsky, Ashley Maile, Tom Martin, Perou, Martin Philbey, Andrew Timms, Neil Visel, Dave Willis.

VIPS

CEO
Jerry Perkins (jerry@wastedtalent.com)
GLOBAL CREATIVE DIRECTOR
Phil Alexander (phil.alexander@kerrang.com)
M.D.
Nick Stevenson (nick@wastedtalent.com)
EXECUTIVE DIRECTOR, U.S.
Ethan Fixell (ethan@kerrang.com)
FINANCIAL DIRECTOR
David Joseph
DIRECTOR
David Hepworth
CHAIRMAN
Ian Flooks
DISTRIBUTION Seymour (0207 429 4000)
PRINTING PCP

ADVERTISING

TELEPHONE: 0207 078 8423
BUSINESS DEVELOPMENT MANAGER
Juliette Roques
(juliette.roques@wastedtalent.com)
ADVERTISING SALES MANAGER
Owain Harries (owain@wastedtalent.com)
DIGITAL SALES MANAGER
Katie Scrafton (katie@wastedtalent.com)
ADVERTISING PRODUCTION
Daisy Perkins (daisy@wastedtalent.com)

SUBSCRIPTIONS

Kerrang.imbmsubscriptions.com
01293 312 213 / (+44) 01293 312 213

BACK ISSUES

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TOMORROW'S HEADLINES, TODAY!

Despite owning 12 Xboxes, **Jonathan Davis** says you still need to bring your own controller round to his house

Tool hold elaborate celebration after recording one more note for long-delayed album

Muse frontman dreams up concept album about missing Uber as band forced to walk to show

WORDS: SIMON YOUNG

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